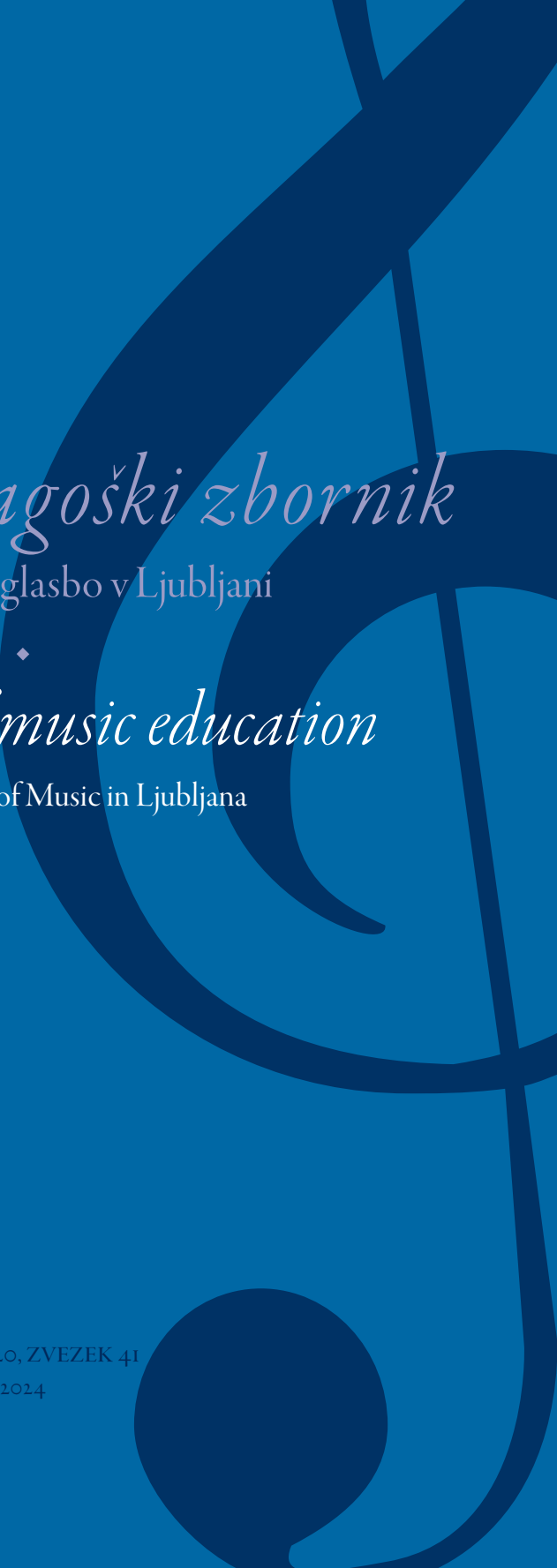




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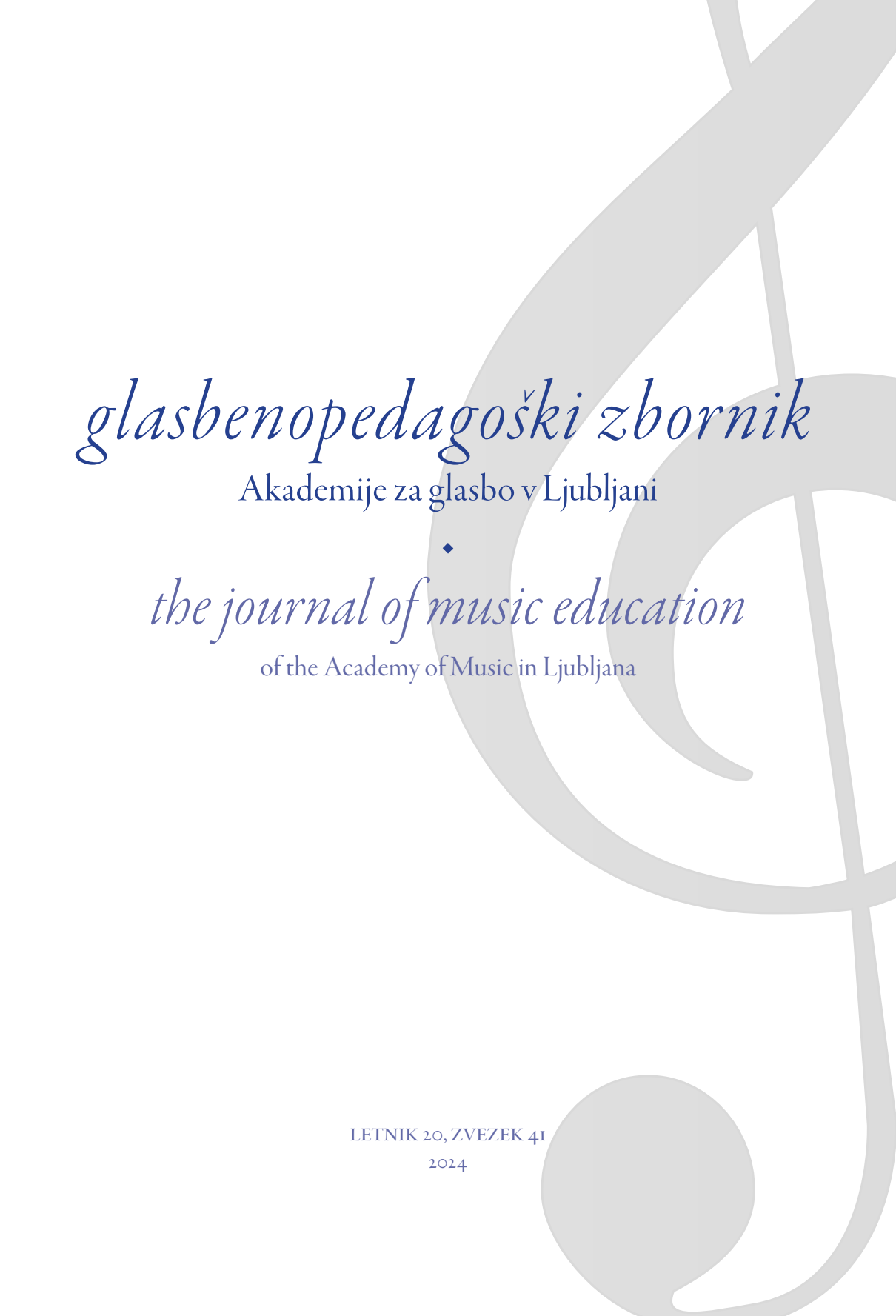
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UVODNIK EDITORIAL

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Dvajseti letnik revije zaključujemo s pestro zbirko prispevkov, pri čemer prav posebej izpostavljam dva, ki segata na področje glasbeno-gledališke umetnosti in skušata podati smernice, kako se soočiti z izzivi približevanja operne umetnosti mladi publiki. K mladim pevcem srednješolskih zborov iščejo poti zborovodje, ki poleg strokovnega dela najdejo pomembne informacije v raziskavah, kako izbrati primeren repertoar za današnje pevske generacije. Prispevki s področja dela z učenci s posebnimi potrebami postajajo že stalnica in prav je tako, saj je ta tematika izjemno aktualna tako na področju splošnega izobraževanja kot tudi v glasbenem šolstvu. Veseli nas, da zvezek vključuje povzetka dveh doktorskih disertacij, zagovorjenih novembra in decembra 2024 v okviru interdisciplinarnega študijskega programa Humanistika in družboslovje, področje Glasbena pedagogika. Do zdaj v prispevkih še nismo segli na področju uporabe in vključevanja umetne inteligence na glasbenopedagoškem področju ali na področju interdisciplinarnih raziskav. Tehnološke spremembe pri predvajanju glasbe in pri vključevanju v glasbeno-izobraževalne procese pa so zelo pomembna tema raziskovanja, zato 41. zvezek revije začenja prispevek s to tematiko.

Nikolina Matoš in Srđan Stanojević predstavljata izsledke raziskave o izobraževalnem potencialu YouTubevih kanalov za poučevanje in učenje glasbe v različnih kontekstih. Izbrala sta šest kanalov, z imeni David Bruce Composer, Rick Beato, Inside the Score, Music Matters, Adam Neely in Nahre Sol, jih analizirala z vidika glasbe in glasbene vzgoje ter primerjala vsebine glede na kakovost interpretacije, reprezentacije in dostopnost vsebin. Ugotavljata, da so analizirani videoposnetki primerni za uporabo v različnih učnih kontekstih in v prožnih učnih okoljih.

Z opernega področja smo doslej v reviji objavili le prispevek Verice Janeva in Bogdane Borota (2014) z naslovom »Nekateri izzivi izobraževanja opernih pevcev v Italiji«. V 41. zvezku na to področje obravnave segata dva prispevka. V prvem Miha Nahtigal opozarja, da je zanimanje javnosti za nove operne stvaritve zelo majhno. Razvidno je pomanjkanje raziskav, kako publiko privabiti v operne hiše na predstave sodobnih vokalno-instrumentalnih del. Nahtigal ob pregledu relevantne literature izpostavlja dejavnike, ki vplivajo na upad zanimanja za sodobna operna dela. Estetika je s področja lepega prešla na grdo in nelepo, kar publika večkrat zaznava v skladbah, ki uporabljajo

atonalne kompozicijske pristope in različne tehnike produkcije zvokov, zvenov ter tonov. Skladatelji večkrat želijo glasbeno šokirati občinstvo, ki pa si bolj želi uporabe raznih zabavnih komponent. Nahtigal prav tako izpostavi vpliv medijev, ki sooblikujejo drugačna pričakovanja občinstva do izvedb »v živo« in drugače sprejemajo ter doživljajo umetniško poustvaritev v vseh njenih dimenzijah. Občinstvo si od sodobnih opernih ustvarjalcev in izvajalcev želi osebno nagovorjenost preko vsebinskih tem, s katerimi se lahko poistoveti in ki spodbujajo tako čustveno kot racionalno nagovorjenost ter so hkrati prepoznavno edinstvene. Na primeru svoje operete *Špedicija Stradivarus*, premierno uprizorjene 6. maja 2023, analizira kompozicijski proces ustvarjanja glasbenega dela, namenjenega mladim, tako z vidika izvajalskih vlog kot tudi publike. Analitični pristop poveže z orodji aplikativne psihologije in išče rešitve, kako današnji publiki približati nova glasbena dela s področja operne glasbe.

Z vidika psihologije glasbe sta čustvene odzive otrok na novo otroško opero *Kekec in škrat Skovik* preučevali Katarina Kompan Erzar in Katarina Habe. Zanimalo ju je, kateri elementi opernega dela so najmočnejše nagovorili učence, stare od 9 do 14 let, ki so skupaj s sošolci obiskali operno predstavo. Raziskovali sta občutljivost mladih poslušalcev na kakovost glasbene izvedbe in kako vrednotijo operno predstavo. Skladatelj je v operi uporabil sodobne kompozicijske prijeme, ki pa jih je povezal z ljudsko motiviko in s prvinami muzikala, s čimer je želel pritegniti mlado publiko. Rezultati kvalitativne raziskave so pokazali, da so udeleženci prepoznali in ovrednotili glasbeno kakovost predstave. Bralec bo lahko povezal raziskovalne ugotovitve avtoric z Nahtigalovimi analitičnimi ugotovitvami. Hkrati bo dobil dva različna uvida v novonastali glasbeni deli, namenjeni mladi publiki, ter v različno aktivno angažiranost učencev pri obeh produkcijah.

Erik Šmid raziskuje, kako oblikovati repertoar za srednješolske zборе. Literature na tem področju ni prav veliko. Analitičen vpogled vanjo omogoča izpostavitev kriterijev, ki jih mora zborovodja upoštevati pri izbiri primernega repertoarja za srednješolski zbor. Kriteriji vključujejo tehnično zahtevnost skladb, vokalne sposobnosti pevcev v obdobju mutacije, slogovno raznolikost, sporočilno vrednost skladb in zmožnost vživljanja vanje ter kulturno raznolikost. Šmid izpostavlja, da mora zborovodja skrbno izbrati skladbe, ter podaja tudi konkretne smernice za oblikovanje repertoarja srednješolskih pevskih zborov. Delo s pevci v spodbudnem učnem okolju omogoča razvoj mladih pevcev na glasbenem, umetnostnem, osebnem in socialnem področju.

V predhodnih številkah revije se je zvrstila vrsta prispevkov s področja inkluzije. Nov prispevek Jovane Blagojević obravnava učinke glasbene stimulacije na otroke z disleksijo. V njem predstavlja koristi glasbene stimulacije za kognitivne funkcije in bralne spretnosti učencev z disleksijo. Izpostavlja, da glasbene intervencije izboljšujejo fonološko zavedanje in sposobnost kognitivnega procesiranja. Spodbudno šolsko okolje, v katerem učitelji uporabljajo

učinkovite strategije za premagovanje izzivov učencev z disleksijo, podpira inkluzivno naravnano vzgojo in izobraževanje.

V novembru 2024 je doktorski študij zaključila Anja Ivec z disertacijo *Heribert Svetel kot ljubiteljski in profesionalni glasbenik*, ki jo je napisala pod mentorstvom prof. dr. Darje Koter. Mesec dni kasneje je na UL Akademiji za glasbo potekal zagovor doktorske disertacije Natalije Šimunovič *Glasbena samopodoba učencev v glasbeni šoli in vloga učitelja pri njenem oblikovanju* (mentorica izr. prof. dr. Katarina Habe). Obe disertaciji z objavljenima povzetkoma zaokrožujeta vsebino 41. zvezka *Glasbenopedagoškega zbornika Akademije za glasbo v Ljubljani*.

THE EDUCATIONAL POTENTIAL OF YOUTUBE CHANNELS FOR TEACHING AND LEARNING MUSIC IN VARIOUS CONTEXTS ¹

RAZISKAVA IZOBRAŽEVALNEGA POTENCIALA YOUTUBE KANALOV
ZA POUČEVANJE IN UČENJE GLASBE V RAZLIČNIH KONTEKSTIH

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Abstract: The aim of the research was to search, select, analyse, and compare YouTube channels with videos dedicated to teaching and learning music. The comparison of the selected channels was carried out by reviewing the characteristics of each channel, detailed analysis of the videos, and assessment of the quality of interpretation, representation, and availability of the content. The obtained data showed the presence of classical music on all channels, in addition to other types of music, such as film, videogame, popular, and traditional music. Music education videos are diverse in form and content, and appropriate for use in various educational contexts.

Keywords: music education, tutorial, music learning, video lesson, YouTube

Izvleček: Cilj raziskave je bil iskati, izbrati, analizirati in primerjati YouTube kanale z videoposnetki, namenjenimi poučevanju in učenju glasbe. Primerjava vsebine kanalov je potekala s pregledom značilnosti posameznega kanala, podrobno analizo videoposnetkov in z oceno kakovosti interpretacije ter reprezentacije in dostopnosti vsebin. Pridobljeni podatki so pokazali prisotnost klasične glasbe na vseh kanalih in vključujejo glasbene videoposnetke o različnih zvrsteh, kot so pop, filmska glasba, glasba za videoigre, tradicionalna/ljudska in svetovna glasba. Videoposnetki so različni po vsebini in obliki ter primerni za uporabo v različnih kontekstih učenja in poučevanja.

Ključne besede: glasbena vzgoja, učenje glasbe, vadnica, video pouk, YouTube

¹ This paper represents part of a research carried out within the graduate (master) thesis of Srđan Stanojević, entitled 'The role of YouTube channels in distribution and application of musical educational content' (cro: *Uloga YouTube kanala u distribuciji i primjeni glazbenoobrazovnih sadržaja*), which was successfully defended on September 27th 2023, at the Academy of Music, University of Zagreb.

INTRODUCTION

It has been almost twenty years since the creation of YouTube,² and music was present on this media platform from the very beginning. In the early days, there were mainly music videos (previously recorded and shown on various television channels), and recordings of concerts and/or amateur performances. With the development of the platform, content creators recognized its educational potential, and nowadays there is no field of knowledge that is not present on YouTube to a greater or lesser extent. It is possible to track the progress in the earlier research period regarding YouTube in education in the works of Duffy (2008), Jarrett (2008), Micolich (2008), Mullen and Wedwick (2008), Fralinger and Owens (2009), Bonk (2011), Cayari (2011), Dreon et al. (2011), Snelson (2011), Troy and Kristen (2011), Johnson (2012), and many others. Such authors provided guidelines for YouTube content implementation in classroom settings, as well as independent creation of content, also discussing the legal aspects of content use. However, there was a lack of content-specific research dedicated to the use of YouTube in certain subject areas, including music. Evaluating the impact of YouTube on the teaching and learning process, educational videos are associated with concepts such as informal and self-regulated learning (Lines, 2009; Waldron, 2012), learning environment, blended and situated learning (Crawford, 2016), media literacy (Erstad, 2010), multimodality (Jewitt, 2014), participatory culture (Jenkins et al., 2009; Meek, 2012; Waldron, 2013; Cayari, 2015; Burgess and Green, 2018), personalities of 'YouTubers as teachers' (Young, 2008; Marwick, 2015; Marone and Rodriguez, 2019), and the future of education in general.

A certain number of research papers are dedicated to learning music and performing arts with the help of YouTube videos, addressing the problem in general (Rudolph and Frankel, 2009; Kruse and Veblen, 2012; DeWitt et al., 2013; Lai, 2013), or in more detail, discussing active music listening and music analysis (Webb, 2007; Monkhouse and Forbes, 2015). Dougan's findings show that music students see YouTube as a relevant source of music performance videos, as well as sheet music – while searching for materials, they use it more often than other online sources (Dougan, 2012). Regarding formally educated musicians, Lai (2013) points out that 85% of the students among the research participants use YouTube to acquire knowledge and skills, especially while preparing for lectures or music rehearsals. In another study by Hu et al. (2014), whose participants were students from the University of Hong Kong, the results showed that 97% of the participants use YouTube for learning how to sing or play an instrument. Music students were not included in this study; all the participants were non-musicians who wanted to expand their knowledge and experiences for fun. Whitaker et al. (2014) categorized 1,761 YouTube videos found through 'music education' keyword research. Among the

2 YouTube was founded on February 14, 2005.

educational videos, 65% were tutorials with creators providing useful tips on how to learn and/or create music. However, it should be taken into consideration that the research was conducted a decade ago, and we can assume that there have been some changes in music education content on YouTube regarding its quality and quantity. Reviewing the existing research papers on YouTube in music education, we noticed a lack of research on acquisition of knowledge and skills in some areas, such as harmony, counterpoint, musical forms, music theory, ear training, sight-reading, sight-playing, and sight-singing practice. Regarding this issue, our goal is to analyse, compare, and evaluate the potential of selected YouTube channels and their music education content in the process of transmission and acquisition of knowledge and skills.

SYSTEMATIZATION OF YOUTUBE CONTENT FROM A MUSIC EDUCATION PERSPECTIVE

Music education videos are only a small part of the content on YouTube that can be used for music education purposes. An in-depth analysis of the content implies its classification, which is impossible to carry out completely due to the quantity of YouTube channels and videos, and its daily growth. However, the analysis can be limited to only creators and channels from a certain country/continent, a certain period (for example, videos created in the last four years), or a category which includes only a certain type of video. The analysis can be based upon one of the following starting points/perspectives:

- *The scientific perspective* – researching the role, possibilities, (dis)advantages, and other psychological and/or sociological aspects of YouTube in (music) education contexts.
- *The pedagogy/didactic perspective* – assessing the possibilities of organization, creation, and implementation of YouTube content in teaching and learning settings.
- *The content perspective* – dividing YouTube videos into type-specific and content-specific categories.
- *The legal perspective* – researching the legal aspects of YouTube and its use in the teaching and learning process.

We decided to start from the *content perspective* in order to recognize the types of music and music education videos which can be utilized for educational purposes. Firstly, type and content identification gives more insight into the possibilities of video implementation, and secondly, it provides guidelines for the creation of similar content, both by teachers and students themselves. The best way towards the systematization of content is the categorization of YouTube channel owners, i.e. the analysis of users who upload music and music education content (Table 1). *Music lovers and collectors* (the first category)

Table 1

YouTube channels and types of videos with music and music education content

Channel creators/owners	Types of videos
– music lovers and collectors	– sound recordings
– music performers and creators	– <i>sound only</i>
– music labels and publishers	– <i>with visualization</i>
– cultural institutions	– <i>with sheet music</i>
– television channels	– <i>with music analysis</i>
– education associations and institutions	– music videos
– <i>YouTubers</i> as music teachers	– music performance videos
	– music rehearsal videos and ‘behind the scenes’ moments
	– music shows and festivals
	– cartoons and videogames
	– movies (including musicals) and documentaries
	– speeches, discussions, debates, interviews, podcasts
	– full-length lectures
	– short video lessons ^a
	– courses
	– tutorials ^b
	– master classes
	– exams and quizzes

Opombi: ^a This can refer to any music education content, especially in the field of musicology and music theory. ^b The type of video that focuses on the practical acquisition of skills (e.g. playing, singing).

are the users responsible for uploading a great amount of the music ever recorded, including works that belong to all periods and styles of music from all over the world. In the last few years, many channels that belong to this category have been banned and eliminated due to violations of YouTube community guidelines and/or copyright violations. Regulation of legal aspects on YouTube happened only recently, and some of the channels existed for many years without any legal consequences.

Regarding the content, we can divide music lovers’ and collectors’ channels into several subcategories: (1) channels with sound recordings only, whilst the visual aspect of the video is reduced to a photo of a vinyl record or CD cover, or a photo of the artist, (2) channels with video recordings of original music performances (concerts, live shows, etc.) and music videos, (3) channels with sound recordings accompanied by sheet music. All the subcategories can be used in various teaching and learning settings, although they were not originally

uploaded for educational purposes. The first subcategory is as valuable as the others, making the sound recordings sufficient for learners,³ allowing them to focus on the music itself. However, analysing a performance video can also be useful and appropriate in various contexts, whilst recordings accompanied by sheet music will primarily find their purpose in professional music education settings. There are also special subgroups of videos which include visualization that enhances active listening (Smalin, n.d.) or formal analysis of music (Algomus Team, n.d.).

The second category of channels refers to *music performers and creators*, i.e. musical instrument players, singers, bands, ensembles, choirs, orchestras, conductors, and composers. Being aware of the importance of showing their artistic achievements to a larger audience, nowadays almost every music artist or group of artists owns a YouTube channel. The following categories belong to *music labels and publishers* with their own channels, *cultural institutions* (theatres, concert halls, opera houses, etc.), *television channels*, and *education associations and institutions*. When adding all these categories to the previous ones, the range of content expands to cartoons, movies and documentaries, music shows and festivals, videos of music rehearsals and moments behind the scenes, complete full-length lectures, short lessons, courses, tutorials, master classes, and other content. Finally, there is a category of *YouTubers as music teachers*, which we found the most interesting, and it became our research target. This category refers to musicians who are not necessarily teachers by profession, but when creating videos, they prioritize music education content and teaching activities.

TQUALITATIVE AND COMPARATIVE ANALYSIS OF SELECTED YOUTUBE CHANNELS WITH MUSIC EDUCATION CONTENT

Research objectives and questions

The aim of this research was to search, analyse and compare YouTube channels created by users who are primarily dedicated to producing and publishing music education content. Consequently, we formed the following research questions:

1. What content and what type of videos are represented on the selected YouTube channels?
 2. Can we apply the content in formal music education settings?
 3. Is the content in the videos comparable to the content of Croatian music schools' curricula (Odluka o nastavnim planovima i programima za osnovne glazbene i osnovne plesne škole, 2006; Ministarstvo znanosti,
- 3 In this paper we use the term 'learners' in the broadest sense of the word, referring to primary and secondary school students, university students (of music or any other discipline), professional musicians, music amateurs, and music lovers.

obrazovanja i mladih and Hrvatsko društvo glazbenih i plesnih pedagoga, 2008)? Can we find content that is not represented in the official curricula for music education in Croatia?

Research methodology

The research was conducted in several phases (Table 2). In the first phase (channel identification), we were searching for YouTube channels using the following keywords: *music education*, *music learning* (also *learning music*), *music teaching* (also *teaching music*), *music composing* (also *composition*), *music theory*, *ear training*, *music improvisation*, *singing tutorial* and *playing tutorial*. The last keyword did not directly lead to the desired data, because the search also resulted in sports activities videos. The search was then expanded with the specific names of musical instruments, such as *piano playing tutorial*.

Table 2
Phases of the research

Phase 1	YouTube channel identification (keyword search)
Phase 2	YouTube channel selection according to predefined criteria
Phase 3	Content review: watching and analysing videos, transcribing the text, taking notes
Phase 4	Qualitative analysis: reduction, categorization, and comparison of data

We set the following criteria for channel selection:

- The contents on the channel are published in English.
- The channel has gained a certain reputation and popularity and has more than two hundred thousand subscribers.
- There are more than a hundred published videos on the channel.
- The channel includes classical music.
- The channel includes music education content that is similar/comparable to the content of the Croatian music schools' curricula.

We did not determine the exact number of channels before the moment of selection in the second research phase, but it was planned to analyse and compare five to ten channels. Finally, we selected six YouTube channels that met our previously set criteria: David Bruce Composer (n.d.), Rick Beato (n.d.), *Inside the Score* (n.d.), *Music Matters* (n.d.), Adam Neely (n.d.), and Nahre Sol (n.d.). After the channel selection, the third phase of the research consisted of a detailed review of the channels' content, which was accomplished by watching and thoroughly analysing the videos over a period of several months, taking notes while watching, transcribing some parts of videos, and describing the

Table 3
Areas of analysis of the selected YouTube channels

Basic information review	Content analysis	Channel quality evaluation
Quantitative data	Music represented on the channel	Video quality
Purpose of the channel	Music education content	Didactic approach and presentation of topics
Relationship with subscribers and cooperation with colleagues	Other content	Availability of the content

selected videos in detail. We divided the analysis of each channel into several areas to compare their characteristics and content (Table 3).

After reviewing basic quantitative data, the central part of the analysis referred to the content itself. We were interested in the type of music that is featured on each channel, and we analysed additional content offered to the viewers. In the fourth research phase, we completed a qualitative analysis, which was realized by reduction, categorization, and comparison of the obtained data. The selected YouTube channels were evaluated regarding the quality of the video production, the didactic approach to the topics and their representation, and the availability of the content. Lastly, we wanted to explore whether there is some educational (or other) material made by the creators which is not represented on their YouTube channels.

RESULTS

The channel review provided basic information regarding the quantitative data, and it gave us insight into the channel characteristics that we considered relevant (Table 4).

The content on David Bruce's channel is mostly not intended for music beginners, and given the prevailing topics, composers can find it the most useful. Rick Beato's content is aimed at a wide audience, and the same can be said for the *Inside the Score* and *Music Matters* channels. Adam Neely and Nahre Sol create their content primarily for experienced and professional musicians. David Bruce emphasizes contemporary classical music, but his channel also includes popular, traditional, and jazz music. Rick Beato features popular, classical and film music, as well as rock, metal, and jazz. The *Inside the Score* channel focuses on classical and film music, but also includes pop, rock, metal, and video game music. The *Music Matters* channel features classical music from the renaissance to contemporary classical music, along with numerous covers of classical and popular music. Adam Neely emphasizes jazz and popular music; however, in numerous videos he analyses classical music, as well as

Table 4
Basic information about the selected YouTube channels^a

Channel	David Bruce Composer	Rick Beato	Inside the Score	Music Matters	Adam Neely	Nahre Sol
Creator(s)	David Bruce	Rick Beato	Oscar Osicki	Gareth Green, Alex Shore	Adam Neely	Nahre Sol
Creators' profession	Composer (master's degree and PhD in composition)	Multi-instrumentalist, music producer	Composer and music producer	Pianist, organist, composer, music assessment examiner, moderator and trainer (Green)	Bass guitarist, composer (master's degree in jazz composition)	Pianist and composer
Launch of the channel	19 November 2019	23 May 2006	22 December 2017	19 February 2014	4 February 2006	13 February 2017
First video	19 November 2019	23 March 2011	23 December 2017	20 March 2014	5 February 2006	8 June 2017
Posted videos	142	> 1200	104	540	486	211
Views (total)	> 18 million	≈ 652 million	≈ 16 million	≈ 13,5 million	≈ 225 million	≈ 47,5 million
Number of subscribers	> 277,000	> 3 million and 690,000	> 332,000	> 216,000	> 1 million and 730,000	≈ 650,000

Opomba:^a Data collected while accessing the channels' pages.

non-European music. Nahre Sol analyses classical (baroque to contemporary) music, and she talks about film, video game, popular, jazz, and world music. All the creators also publish original compositions and covers.

The music education content on the selected channels is rich and diverse. David Bruce covers the following topics: problems of rhythm and metre (e.g. concepts of polyrhythm, negative rhythm, micro rhythm), classical, contemporary, and jazz harmony, formal analysis of musical works, composing, arranging, orchestration, and musicological content. Rick Beato theoretically and practically deals with scales, tonalities, chords and harmonic progressions, as well as contemporary music theory issues and post-tonality theory. A special component of his channel are videos in which he explains the acquisition of certain skills and development of music abilities, such as making progress with relative pitch, developing perfect pitch, mastering intervals and chords, sight-singing, inner note hearing, playing by ear, and applying music theory knowledge while ‘decoding’ music. *Inside the Score* uploads analyses of classical and film music, including various theoretical and musicological aspects, which can be seen on the ‘Discovering Classical Music’ podcast, and the channel’s playlists called ‘Movie Music’ and ‘Art Music’. *Music Matters* offers a lot of music theory and musicological content: a significant feature of this YouTube channel is the possibility of preparation for the exams in music theory, music dictation, and piano, given that Gareth Green (one of the channel’s creators) works at the *Associated Board of the Royal Schools of Music* (ABRSM), one of the leading assessment institutions in Great Britain. Adam Neely also deals with numerous music theory and musicological topics, such as the concept of polytonality, absolute pitch, and music as a ‘universal language’. He also teaches about composing, arranging and orchestration, music acoustics, music production, music aesthetics, music psychology, and the acquisition of skills. Nahre Sol has devoted herself to piano lessons and tutorials, and she discusses composing, arranging, and improvising from a pianist’s perspective. Just like the other creators, Sol analyses classical and popular music, covers various music theory and musicological arguments, and talks about music psychology and acoustics.

INTERPRETATION OF THE DATA GATHERED BY CONTENT ANALYSIS AND COMPARISON

A detailed review of the selected YouTube channels gave us the possibility of providing answers to the research questions, which can be answered as follows:

Table 5

Examples of music and literature mentioned in the video 'The Devil in music (an untold history of the Tritone)' by Adam Neely (Neely, 2017)

Music (emphasizing the synchronic approach)	Literature
– Pérotin: <i>Dum Sigillum Summi Patris</i>, ≈ 12-13th c. – Giuseppe Tartini: Violin Sonata in G minor <i>Il trillo del diavolo</i> (Devil's trill sonata), ≈ 1713.-1740. – Franz Liszt: <i>Après une lecture du Dante: Fantasia quasi sonata</i>, 1837. – Camille Saint-Saëns: <i>Danse macabre</i>, op. 40, 1874. – Erik Satie: <i>Vexations</i>, ≈ 1893.-1894. – Leonard Bernstein: <i>West side story</i> (musical), <i>Maria</i>, 1957. – Jimi Hendrix: <i>Purple Haze</i>, 1967. – Black Sabbath: <i>Black Sabbath</i>, 1970. – Danny Elfman: <i>The Simpsons theme</i>, 1989. – Metallica: <i>Enter Sandman</i>, 1991. – Slayer: <i>Diabolus in musica</i> (album), 1998.	– Jacobus of Liège (Jacobus van Luik): <i>Speculum musicae</i> (The Mirror of Music), ≈ 1320.-1330. – Johann Joseph Fux: <i>Gradus ad Parnassum</i>, 1725. – Paul Hindemith: <i>The Craft of Musical Composition</i> (Book 1), 1942. – Vincent Ludwig Persichetti: <i>Twentieth Century Harmony: Creative Aspects and Practice</i>, 1961.

What content and what type of videos are represented on the selected YouTube channels?

The selected channels include various types of videos, and for the purposes of our research, we can divide them into the categories of *educational* and *non-educational* videos. Whilst educational videos can be used in most of the teaching and learning contexts, non-educational videos include other content such as discussions, interviews, reviews, and advice. For example, *Music Matters* published an interview in which the creators of the channel talk about the channel's creation and its technical settings. They also discuss their musical journey, and the most significant professional collaborations, as well as some aspects of music appreciation (e.g. the video called 'What is Colour in Music?'). Rick Beato published interviews with some of the biggest names in pop, rock, metal, and jazz music such as Sting, Tommy Emmanuel, Joe Satriani, Keith Jarrett, and ABBA's Björn Ulvaeus, who talked about making the group's timeless hits.

David Bruce interviewed a few musicians, Nahre Sol also recorded several interviews (e.g. with Andrew Huang, Tanya Gabrielian, and Barbara Berg), and *Inside the Score* features an interview with a video game music composer. Nahre Sol and Adam Neely talk about music software and equipment, and Rick Beato offers numerous tips in the field of music production, such as recording guitar and drums, mixing vocals, and using compression. There are also music reviews on almost all channels (e.g. a review of the video game soundtrack *Zelda: Breath of the Wild* made by Nahre Sol), as well as tips for studying and practicing effectively, creating working habits, staying motivated and developing a musical career. Creators also publish reaction videos, i.e. video responses to the content made by other YouTubers (e.g. David Bruce Composer: 'The Unbearable Irrelevance of Contemporary Music - a response to Samuel Andreyev').

Regarding educational videos, YouTube creators problematize the topics in an interesting way, combining academic and less formal teaching strategies. Explanation of music phenomena is both theoretical and practical, providing examples from different style periods and/or music genres, which leads to the conclusion that the creators prefer using *synchronic* over the *diachronic* (historical) approach while teaching. Talking about a certain topic, the creators usually refer to the literature that covers the topic, i.e. the literature they used specifically for the video (Table 5).

Users' engagement and their comments on YouTube videos demonstrate the importance and the truthfulness of information given by creators, but we can also find some reaction/response videos in which other creators express disagreement in relation to a certain topic.⁴ Critically approaching the channels' content, we noted that creators, while making some of the videos, aim at gaining popularity and getting as many views as possible. That kind of approach is visible to viewers through 'clickbait' titles and attractive thumbnails. Since YouTube brings money to the creators, this approach is understandable to a certain extent. However, these videos are only a smaller part of each channel's content, and creators generally upload high quality material.

In general, educational videos can be divided into the following categories: (1) metre and rhythm, (2) tonal structure, (3) musical form, (4) musicological content, (5) music composition and creation, (6) music performance, (7) development of music skills and abilities, and (8) reflections on music and music education. Within the *metre and rhythm* category, creators explain the concepts of simple and complex metres, rhythmic patterns, and pattern combinations. Some of them analysed the rhythm of a certain artist or a composition alone: for example, on David Bruce's channel there is a video called 'Classical composer analyses Kendrick Lamar', where Bruce talks about the rhythm in Lamar's song 'Alright'. In the category of *tonal structure*, creators often

4 Reaction videos to Adam Neely's content: 'Is Cb the Same Note As B? (A Response To Adam Neely)' (channel: 12tone); 'Adam Neely is Wrong About..... A LOT' (channel: NA-ETE).

approach the content in an interdisciplinary manner, covering the areas of Ear Training, Harmony, and Counterpoint. David Bruce, Rick Beato, *Music Matters*, Adam Neely, and Nahre Sol teach about the modes, explaining the scale structure, playing, improvising, and composing. The major and minor tonalities were covered by Rick Beato, *Music Matters*, Adam Neely and Nahre Sol, combining the theoretical and practical perspective in a similar way. In one of his videos, Adam Neely practices the diatonic major scale through two octaves in all twelve tonalities for almost five hours, playing ascending and descending intervals and chords. The whole-tone scale is explained by Rick Beato and the *Music Matters* channel, showing how Debussy used it in his music. Interval structure and recognition is covered by Gareth Green on the *Music Matters* channel, while Adam Neely tried to answer some of the following questions: *Is a perfect 4th dissonant? What is the most dissonant interval?* Creators conducted theoretical studies of chords and their practical use, talking also about opposite chord qualities and negative harmony. As a very broad term in music, 'harmony' is not considered exclusively in the context of tonality. The creators talk about the harmonization of popular music, jazz, and many other genres, and pay particular attention to the role of harmony in composing, arranging, improvising, and performing music, discussing also reharmonization.

YouTube creators do not consider classical music superior to other types of music, and they provide analyses of popular, film, and video game music. Their approach to classical and 'non-classical' music is equally professional and detailed: in the series named 'Composer Insights', Gareth Green (*Music Matters* channel) covered popular artists such as David Bowie, George Michael, and Whitney Houston. Analyses of film music (like *The Matrix* soundtrack by Don Davis) are provided on the *Inside the Score* channel. Regarding the *musical forms* category, we can find a lot of videos about the structural elements of music (e.g. the creation and use of motifs on the *Music Matters* channel), as well as forms like the fugue, sonata form and classical concerto. Nahre Sol explains the need for comprehensive musical analysis, working on the *Mazurka op. 59 no. 1* by F. Chopin in one of her videos. In the category of *musicological content*, there are a lot of videos covering style periods and genres, as well as the characteristics of musical instruments and ensembles.⁵ In the video 'Why is Mozart a genius?' (*Inside the Score*), we can learn about Mozart's life and his music. Numerous videos are dedicated to composers in a similar way, including Bach, Beethoven, Schubert, Mahler, Brahms, Bruckner, Satie, Shostakovich, Rachmaninoff, Ligeti, Holst, etc. In the series 'How to sound like...' Nahre Sol describes the music of some of the most important composers in history, and at the end of each video she writes and performs a short musical piece in the style

5 E.g. 'A Very Short History of Classical Music', 'Program Music - Is It Wrong to Tell a Story with Music?', 'Percussion: the stars of the show?' (all three by David Bruce Composer), 'What is a baroque orchestra?' (*Music Matters*), 'Why is the organ the future of music?' (*Inside the Score*), and many others.

of the composer. Regarding *music composition and creation*, David Bruce discusses various compositional tools and techniques, and Rick Beato illustrates the process of composing music in a certain style (e.g. in the style of Hollywood music of the 1950s). *Inside the Score* created a series of videos called 'The Art of Composing', and there are two interesting playlists on the *Music Matters* channel named 'Inside the Mind of Bach' and 'Inside the Mind of Beethoven', where Gareth Green explains the techniques of these composers. Adam Neely talks about the use of sounds from space when composing, the use of *Autotune*, and the use of notation software while writing music. He also published a series called 'Compose something new a day'. David Bruce published two series of videos called '5 Composers 1 Something' and 'Compositions by David Bruce'. In the 'Sound Bank' series, Nahre Sol teaches about the process of composing various musical forms.

Adam Neely, Rick Beato, Nahre Sol and Gareth Green talked a lot about *music performance*, also focusing on the *development of music skills and abilities*. Nahre Sol created many instructional videos regarding piano practice, in which she covers warm-up exercises, fingering and hand placement, playing various rhythm patterns, etc. 'Online Piano Course for Beginners' is a playlist on the *Music Matters* channel, and it contains videos aimed at everybody who wants to learn the basics. Rick Beato talks about guitar technique, while Adam Neely dedicated his instructional videos to the bass guitar. Beato's videos also include tips and exercises for intervals and chords identification, writing musical dictation, playing music by ear, and developing listening skills in general. On the *Music Matters* channel, users can practice music intonation and develop listening skills, learn about music theory, and practice sight-reading as well.

Can we apply the content in formal music education settings?

The content analysis showed that many of the creators' videos can be used both in formal and informal music education contexts. When talking about formal education settings, we imply that the teaching and learning process is carried out by professional music teachers in an educational institution, i.e. music school, music academy, music conservatory, and/or music faculty or department (of a larger higher education institution). While being primarily focused on traditional classroom instruction, we also consider all the possibilities of hybrid learning (blended online and offline instruction), as well as distance learning in a virtual environment. However, the implementation of YouTube videos in formal music education contexts requires certain adjustments made by the teacher, such as transcribing and translating the text, preparing questions, and creating exercises or content-specific tasks. The teacher shapes the context in which they present the video to the students, taking into account the discipline/subject itself (Ear Training, Harmony, Counterpoint, Musical Forms, Music History, etc.), the students' age, the teaching and learning environment,

and other factors. Given the fact that most of the YouTube videos are made in an interdisciplinary manner and are applicable in more than one discipline/subject, the teacher must determine why, when, and how to implement a certain video. While presenting the aforementioned video 'The Devil in music (an untold history of the Tritone)' made by Adam Neely (2017), the teacher could demonstrate some of the music mentioned in the video, providing rich educational experiences to their students which include active listening to the entire musical works, detailed music analysis of the works, as well as writing and/or performing music (musical dictation, harmonization, singing or playing). The teacher could also prepare questions and activities (e.g. music theory exercises) connected to the video's content, seizing the opportunity to explain the terms introduced in the video, and translating and interpreting the terms in the learners' mother tongue.⁶ YouTube videos are also applicable in informal educational settings, such as self-directed learning (autodidacticism) or homeschooling, where the process of (teaching and) learning takes place outside the educational institutions. The use of videos in these kinds of settings indicates that the learner already has some prior knowledge about the topic and is competent enough to put all the given information in the appropriate context.

Is the content in the videos comparable to the content of Croatian music schools' curricula? Can we find content that is not represented in the official curricula for music education in Croatia?

A lot of the content presented by the creators of YouTube videos can also be found in the official Croatian music schools' curricula, covering the topics of rhythmic and tonal structure in music (grouping and metre, intervals, scales, chords and chord progressions), musical form (structural elements and levels of music organization/shaping), and music history (musical periods/eras and styles, including the most relevant composers and their works). However, a lot of the YouTube videos' content goes beyond the scope of the official curricula. For example, the creators give importance to some musical scales that are hardly mentioned in music schools, such as the melodic minor pentatonic scale, Hungarian minor scale, diminished scale, jazz scales, Olivier Messiaen's modes, and the Super Phrygian mode. Within the metre and rhythm category, viewers can learn about various concepts that are rarely (or not at all)

- 6 Some of the terms mentioned in Adam Neely's 'tritone video' are: interval, melodic interval, whole tone, tritone, augmented fourth, diminished fifth, division of the octave, hexachord, soft/natural/hard hexachord, dissonance, unstable sound, cycle of tension and release, dissonance resolution, expectation of the resolution, tuning, singing in tune, just intonation, equal tempered system, ratios of intervals, simple and complex ratios, frequency, cultural connotation (of consonance/dissonance), musical context, music theory, music practice, counterpoint, system of tonal harmony, dominant seventh chord, diatonic passages, chromatic passages, blue note, and blues chord progressions. For example, the terms could be interpreted in Slovenian or Croatian.

Table 6
Harmony content on YouTube channels

Topics that are <i>included</i> in the curriculum of secondary music schools in Croatia	Topics that are <i>not included</i> in the curriculum of secondary music schools in Croatia
four-part harmony (Rick Beato, <i>Music Matters</i> , Nahre Sol) figured bass (<i>Music Matters</i>) voice leading and dissonance treatment (Adam Neely) harmonic analysis (<i>Music Matters</i>) types of cadences and cadence chords (<i>Music Matters</i>) the Neapolitan chord (<i>Music Matters</i> , Adam Neely) Italian, French, and German augmented sixth chords (Nahre Sol, <i>Music Matters</i>) the Tristan chord (<i>Inside the score</i>) non-chord tones (<i>Music Matters</i>) secondary dominants (<i>Music Matters</i>) enharmonic equivalence (<i>Music Matters</i>) melody harmonization (<i>Music Matters</i>) modulations using common chord (<i>Music Matters</i>)	harmonic progressions in popular and jazz music (Nahre Sol, Adam Neely) advanced jazz harmony (David Bruce), the levels of jazz harmony (Adam Neely) concepts of jazz-reharmonization (Rick Beato, Adam Neely) tritone substitution (Rick Beato) negative harmony (Rick Beato, Adam Neely, Nahre Sol) harmonic analysis of famous rock compositions (<i>Inside the Score</i>) harmonization of human speech (Adam Neely) subharmonic music (Adam Neely) harmonic blocks (Nahre Sol)

included in the Ear Training curriculum. Adam Neely explains the concept of irrational measures and polyrhythm, and he discusses the fastest and the slowest tempo ‘humanly possible’. David Bruce talks about the rhythm in swing music, the use of metric modulation, irrational time signatures and rhythms, negative rhythms, and the rhythms that are ‘impossible to write down’. Regarding musical forms and musicological content in general, YouTube creators do not consider classical music superior to other types of music, and in addition to classical pieces, they provide analyses of popular, film, and video game music. They teach about the process of composing various musical forms (Nahre Sol), as well as using various compositional tools and techniques such as composing with noise or making music with only one note (David Bruce Composer). The subject of Harmony is also represented with various topics that are not included in the official curriculum (Table 6).

Moreover, in their *reflections on music and music education*, creators express their thoughts, and they share some personal confessions, describing their private and professional life path. Nahre Sol talks affirmatively about music education, speaking of Juilliard as ‘the best music school in the world’, wherein she frequented unforgettable lectures, and gained numerous experiences. On the other hand, she argues that the music education system often does not provide a sufficiently broad view on music as an art form. She also advises users on how to listen to classical music, especially regarding the emotional experiences of the listener. Adam Neely is probably the most productive of all the creators

when it comes to discussing various topics. He talks about his continuous fascination with music, considers the role of music in human development, shares his thoughts on the relationship between musical talent and diligence and explains why music needs an audience. He discusses the possibility of reaching virtuosity later in life and gives advice on how to transform fear into mastery on stage. Neely also questions the role of music education institutions in today's era, and he emphasizes the importance of building interpersonal relationships and professional contacts while studying music. He talks about himself as a creator, explaining whether he considers himself more of a musician or a YouTuber, comparing the profitability and sustainability of these professional activities.

EVALUATION OF CHANNELS' GENERAL QUALITY AND FINAL THOUGHTS

For the creators, high quality of video production is essential for the implementation of YouTube videos in the teaching and learning process. While recording the videos, the creators mostly use a front-facing camera, except when demonstrating musical performance, in which case one camera is usually placed above the instrument, and the other captures it from the side. When recording interviews, the creators use several (up to three) cameras. A lot of the creators made their first videos with a mobile phone camera, and sometimes they still use it as an additional recording tool. From the didactic perspective, the way in which the content is represented to the viewers is even more important. It can be concluded that all the creators treat the chosen topics in a unique way, informally and casually, although very thoroughly, using both a theoretical and practical approach. The videos are made at a highly professional level, especially the ones created in recent years (since 2020), as they consist of words, images and animations with the aim of improving the learners' level of understanding of a certain topic, and/or to highlight some segments of the video. In this regard, the creators use accompanying texts and subtitles, visuals, animations⁷ and memes, sheet music, keyboard display (usually shown at the bottom of the video), film and cartoon excerpts, and clips from other creators' videos. These features make the videos usable in formal educational contexts as supplementary teaching material at the school or university level. The applicability of the content in teaching and learning settings also depends on its availability, and it can be confirmed that all the channels meet this standard – almost all the channels' content is free, with the addition of some free material on creators' personal web pages.

It is opportune to mention that the length of the videos is not always appropriate for a classroom setting given the time frame/limit, i.e. the

7 E.g. *the circle of fifths* scheme.

standard lesson duration of 45 minutes. For example, if the teacher of Counterpoint chooses to use Adam Neely's video 'How to write a Crab Canon' (Neely, 2018), they can demonstrate the whole video or its parts multiple times because of its short duration (5:17). There will be enough time to discuss the topic with the students, to explain some of the key terms and phrases, to make a comparison between music and text/meaning (just like Adam Neely did in the video), and to conduct some of the practical activities that include composing and performing the crab canon.

CONCLUSION

The analysed videos on the selected YouTube channels, as well as many other similar videos with music education content, can represent an excellent starting point for planning and organizing music lessons in the twenty-first century. This kind of material is useful and appropriate in all educational contexts (formal, non-formal and informal), at all levels of education, and in different teaching and learning settings and environments such as traditional classroom teaching, flipped classroom concept, online/distance teaching and learning, blended learning, situated learning, and collaborative teaching. Unlike textbooks and traditional didactic material in general, this type of content encourages learners to interact and actively participate in the learning process. The accessibility of the content allows self-regulated learning at one's own pace and order, also providing the following possibilities: watching and listening to the content carefully, as many times as necessary, including rewatching, re-listening, thoroughly analysing, and interpreting certain parts of the video. The creators of these videos are a great inspiration for learners on their way to success, whether the motivation for learning music is only personal, or also professional.

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Povzetek

UDK 78:37.091.31:004(086.8)

Cilj raziskave je bil identificirati, izbrati, analizirati in primerjati YouTubove kanale z videoposnetki, namenjenimi poučevanju in učenju glasbe. Iskanje kanalov je bilo izvedeno z uporabo naslednjih ključnih besed: glasbena vzgoja, glasbeno učenje, glasbeno poučevanje, glasbena kompozicija, glasbena teorija, urjenje sluha, glasbena improvizacija, vadnica petja in vadnica igranja. Za izbiro kanala smo postavili naslednje kriterije: jezik, v katerem je objavljena vsebina (angleščina), priljubljenost kanala in število naročnikov, število videoposnetkov, prisotnost klasične glasbe na posameznem kanalu in ustreznost vsebin glasbene vzgoje. Rezultat iskanja je bil izbor šestih YouTubovih kanalov z naslednjimi imeni: David Bruce Composer, Rick Beato, Inside the Score, Music Matters, Adam Neely in Nahre Sol.

Analiza in primerjava vsebine kanalov je potekala s pregledom značilnosti posameznega kanala (osnovni podatki o kanalu, namen kanala, odnos z naročniki in sodelovanje s sodelavci), podrobno analizo videoposnetkov (glasba, glasbena vzgoja in druge vsebine), z oceno kakovosti videoposnetkov, interpretacije in reprezentacije ter dostopnosti vsebin. Pridobljeni podatki so poleg ostalih zvrsti glasbe pokazali prisotnost klasične glasbe na vseh kanalih. Vse zvrsti glasbe veljajo za enakovredne, pristop ustvarjalcev k analizi glasbe pa je profesionalen in podroben. Poleg klasične glasbe izbrani YouTube-ovi kanali vključujejo glasbene videoposnetke o različnih zvrsteh, kot so jazz, pop, rock, metal, filmska glasba, glasba za videoigre, tradicionalna/ljudska in svetovna glasba, kot so indijska, korejska in japonska glasba ter mongolsko grleno petje. Ustvarjalci kanalov ustvarjajo tudi lastno glasbo in priredbe del, ki pripadajo različnim slogovnim obdobjem, vrstam in žanrom. Glasbenoizobraževalni videoposnetki so strukturno raznoliki: ustvarjalci objavljajo kratke videovsebine pouka, daljša predavanja, (mojstrske) tečaje in vaje. Vsebinsko bogastvo se odraža v široki paleti obravnavanih področij, ki smo jih razdelili v naslednje kategorije: meter in ritem, tonska zgradba, glasbene oblike, muzikološke vsebine, glasbena kompozicija in ustvarjanje, glasbeno poustvarjanje, razvoj glasbenih spretnosti in sposobnosti ter razmišljanja o glasbi in glasbeni vzgoji.

Veliko vsebin, ki jih ponujajo ustvarjalci na platformi YouTube, je vključenih tudi v učne načrte hrvaških glasbenih šol in jih je mogoče poučevati pri individualnem pouku instrumenta ali petja, torej pri glasbenoteoretičnih predmetih, to so urjenje sluha, harmonija, kontrapunkt, glasbene forme in glasbena zgodovina. Omenjeni videoposnetki vsebujejo tudi druge vsebine, ki presegajo okvire obveznih učnih načrtov, kot so intervjuji, razprave, motivacijski govori, karierni nasveti, glasbene (in druge) kritike, nasveti za nakup glasbil in opreme ter glasbena produkcija. Videoposnetki so primerni za uporabo v kontekstih formalnega, neformalnega in priložnostnega glasbenega izobraževanja pa tudi v različnih okoljih učenja in poučevanja, vključno s tradicionalnim poučevanjem in učenjem v učilnici ter na spletu, z mešanim učenjem, s strategijo obrnjene učilnice, situiranimi učnimi okolji in sodelovalnim poučevanjem. Videoposnetki niso namenjeni zgolj profesionalnim glasbenikom, temveč tudi začetnikom in glasbenim navdušencem, saj je podajanje vsebin strokovno, natančno, razumljivo in hkrati zabavno.

KOMPOZICIJSKI PROCES USTVARJANJA MLADINSKE OPERETE V 21. STOLETJU: ANALIZA Z ORODJI APLIKATIVNE PSIHOLOGIJE *THE PROCESS OF COMPOSING YOUTH OPERETTA IN THE TWENTY-FIRST CENTURY: ANALYSIS USING THE TOOLS OF APPLIED PSYCHOLOGY*

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Izvleček: V dobi digitalnih medijev in instantne zadovoljitve potreb se zdi, da kompleksna umetnost med mladimi postaja vedno manj privlačna, pri čemer mnogi avtorji kot primer take umetnosti navajajo sodobno opero. V prispevku se osredotočamo na poskus reševanja omenjenih izzivov preko iskanja in uporabe sredstev, ki bi zagotovila povečano intenziteto doživljanja tudi mlademu in glasbeno manj podkovanemu občinstvu ob hkratni ohranitvi ustrezne umetniške kompleksnosti. Na primeru nove slovenske operete *Špedicija Stradivarius*, ki jo je na libreto Mateje Perpar napisal Miha Nahtigal, režiral pa Henrik Neubauer, analiziramo umetniški kompozicijski proces pisanja mladinske operete skozi prizmo aplikativne psihologije.

Ključne besede: sodobna opera, opereta, kompozicija, aplikativna psihologija, mladi

Abstract: In an age of digital media and instant gratification, complex art seems to be becoming less and less attractive to young people, with many authors citing contemporary opera as an example of such art. In this paper we focus on an attempt to address these challenges through the search for and use of means that would ensure an increased intensity of experience even for young and less musically skilled audiences, while at the same time preserving an appropriate artistic complexity. Using the example of the new Slovenian operetta *Špedicija Stradivarius*, written by Miha Nahtigal to a libretto by Mateja Perpar and directed by Henrik Neubauer, we analyse the artistic compositional process of writing a youth operetta through the prism of applied psychology.

Keywords: contemporary opera, operetta, composition, applied psychology, young people

UVOD

Razprave o krizi sodobne opere potekajo že od leta 1960 (Askonas-Shepherd idr., 1986; Piso, 2013; Radu-Giurgiu, 2022). Kljub naraščajočemu številu novih glasbenih del še živčih skladateljev operne hiše le-ta pogosto nerade vključujejo v svoje programe (Cancellieri in Turri-
ni, 2016; Radu-Giurgiu, 2022). Zanimanje javnosti za glasbene stvaritve 20. in 21. stoletja je majhno, vendar tudi skorajda ni opaziti spodbud k njihovemu

raziskovanju (Radu-Giurgiu, 2021). Namesto tega operne hiše po vsem svetu svoje programe gradijo na majhnem naboru priljubljenih oper iz 18. in 19. stoletja. Ker sodobna dela močno odstopajo od zgodnejših, tradicionalnih mojstrov, ki uspejo zadovoljiti okus širšega občinstva, njihova uvrstitev v sezono predstavlja določeno tveganje (Cancellieri in Turrini, 2016). Poleg tega številni raziskovalci opozarjajo na staranje opernega občinstva (Radu-Giurgiu, 2022), v družbenem smislu mnoge moti »buržoazni« in elitistični značaj opere (Shahryar, 2019), za mlade pa pomemben dejavnik predstavlja tudi pomanjkanje interesa med vrstniki ter (ne)poznavanje same umetniške zvrsti (Tajtakova in Arias-Aranda, 2008; Cancellieri in Turrini, 2016).

Poleg institucionalne ambivalentnosti opernih hiš do novih del raziskovalci opazajo tudi ambivalentnost novih oper (in njihovih ustvarjalcev) do občinstva. Ta se kaže npr. v nekakšnem predsodku do kategorij, kot so sporočilnost, identifikacija in užitek (Berheide in Stebbins, 2021). Strah pred dolgočasom je med študenti najpomembnejši razlog, da ne obiskujejo opernih predstav (Tajtakova in Arias-Aranda, 2008). Nezmožnost slediti pripovedi opere, dojemanje vsebine zgodbe kot neprijetne ali neaktualne ter pomanjkanje želje, da bi se z njo poistovetili, medtem ko vam izvedba ne ponuja užitka, je lahko definicija dolgočasje.

Razlogi za upad zanimanja za sodobno glasbo so tako estetske kot tudi fizične narave; raziskovalci omenjajo širjenje estetskega spektra proti estetiki nelepega in grdega s splošno vpeljavo disonanc (Lee, 2015) ter vpliv, ki ga ima le-to na področja konceptualnih vidikov melodije, tem, jasnosti strukture morfoloških enot, simetrije, konstrukcijskega ravnovesja itd., da funkcionirajo kot mutacije, ki škodujejo prijetnemu, preprostemu in enostavnemu glasbenemu zaznavanju. V kombinaciji z namenom šokirati občinstvo (Cancellieri in Turrini, 2016) je moderna umetnost tako izgubila kvaliteto svoje zabavne komponente (Radu-Giurgiu, 2022). Vpliv televizije in kinematografije je ustvaril precedens v pričakovanjih občinstva do umetnikov ter režiserjev. Občinstvo si želi, da bi ga o temah in problemih, s katerimi se lahko poistoveti, nagovorili na pristen in iskren način, z izraznostjo interpretacije in s fraziranjem s čustvenim učinkom. Skratka, občinstvo od opernih izvajalcev in same glasbe pričakuje osebnost in edinstvenost (Radu-Giurgiu, 2022).

V prispevku se ukvarjamo z iskanjem predlogov za reševanje omenjene problematike v smeri približevanja kompozicije potrebam sodobnega občinstva ter njegovo vpeljavo v svet klasične glasbe, pri tem pa se bomo osredotočili na mlade. Kot izhodišče bomo analizirali opereto *Špedicija Stradivarius*, ki jo je ob 50. obletnici glasbene šole Logatec na libreto Mateje Perpar napisal avtor prispevka, režiral pa Henrik Neubauer, z namenom vključiti mlade v ustvarjalni proces ter jih navdušiti nad glasbeno šolo in klasično glasbo. Kompozicijski proces pisanja operete bomo analizirali predvsem skozi funkcionalne vidike glasbe, v smislu poslušalčevega doživetja in vplivov, ki naj bi jih posamezni kompozicijski pristopi imeli na le-to. Čeprav gre za enega ključnih vidikov

glasbe kot časovne umetnosti, se takšen pristop v tradicionalni glasbeni analizi, ki se osredotoča na elemente glasbenega stavka, do sedaj ni veliko uporabljal, saj se dojemanje glasbe še vedno povezuje predvsem s subjektivnim in individualnim. S pomočjo zmogljivih digitalnih tehnologij, ki so odprle pot novim raziskavam s področja aplikativne psihologije, pa menimo, da je znanost dosegla pomemben premik v iskanju razlag tudi za ta vidik glasbene umetnosti.

Avtorji različnih definicij operete le-to povezujejo z opero in glasbenim gledališčem, govorjenim besedilom, s humorjem, z lahkotnostjo, romantično sentimentalnostjo in s plesom, izpostavljajo pa tudi njej zgodovinski kontekst (Neubauer, 2008; Cambridge University Press, b. l.; Encyclopedia Britannica, b. l.a; Inštitut za slovenski jezik Frana Ramovša ZRC SAZU, b. l.). Kot naslednika operete Neubauer (2008) omenja muzikal.

Gre torej za zgodovinsko zvrst, ki je doživela svoj vzpon, višek in zaton v 19. in v prvi polovici 20. stoletja, ali pa lahko opereta išče svoje mesto tudi v sodobnosti? Spletni brskalnik Google pritrjuje prvi hipotezi, saj z njim ne uspe mo najti niti enega rezultata, ki bi vseboval besedno zvezo *contemporary operetta* (angl.). Po drugi strani pa ohlapna definicija operete dopušča fleksibilnost, ki je po mnenju avtorja prispevka ključna lastnost neke zvrsti pri njeni prenovi in prilagoditvi potrebam modernega občinstva. Bower idr. (2013) operete opisujejo kot »žanr brez meja«, ki lahko črpa značilnosti iz številnih drugih žanrov, ne da bi bistveno spremenil ton ali pristop. Poleg tega se opereta že po svoji definiciji osredotoča na komponente, ki jim sodobna umetnost ne namenja pretirane pozornosti: razumljivost, lahkotnost in zabavo. Opereto smo izbrali, ker menimo, da ima kot taka potencial, da postane vstopna točka manj izkušenega občinstva v svet klasične glasbe, preko »sodobne operete« pa bi občinstvo lahko navdušili tudi za zahtevnejše in kompleksnejše glasbene zvrsti, kakršna je sodobna opera.

METODE IN POTEK DELA

Danosti

Preden smo začeli s pisanjem operete, smo se seznanili z danostmi, ki so zunaj območja našega vpliva, ter ustrezno prilagodili načrt. Opereto *Špedicija Stradivarius* je naročila Glasbena šola Logatec z namenom proslavitve 50. obletnice glasbene šole. Med izrecnimi željami naročnika je bila predstavitev čim širših kapacitet glasbene šole, med drugim učencev inštrumentov in petja, učencev baleta, mladinskega godalnega orkestra Veris ter zunanjih sodelavcev, kot je simfonični orkester Cantabile. Z vsebinske plati je šlo v bistvu za promocijo glasbene šole; organizatorji so želeli, da opereta inspirativno vpliva na mlado občinstvo, da ga spodbuja k poglobitvi v klasično glasbo in k vpisu v glasbeno šolo ter da to naredi na humoren in lahkoten način. Želeli so tudi,

da opereta odseva lokalne posebnosti Logatca, ki je bil v preteklosti npr. znan po furmanstvu.

Zasedba, ki je bila na razpolago, je vsebovala:

- simfonični orkester Cantabile, sestavljen iz profesionalnih glasbenikov in študentov glasbenih akademij ter amaterskih glasbenikov, ki so zaključili nižjo glasbeno šolo;
- godalni orkester Veris, sestavljen iz učencev glasbene šole;
- balet, sestavljen iz učencev glasbene šole;
- skupino pevskih solistov, sestavljeno iz študentov glasbenih akademij in učencev glasbene šole.

Za izbor otroških pevskih solistov je na glasbeni šoli potekala avdicija. Predlagana dolžina dela je bila 45 minut do ene ure. Takšna dolžina je še obvladljiva za šolsko produkcijo, hkrati pa ni zahtevna za občinstvo.

Ciljna publika predstave so bili najprej starši in sorodniki nastopajočih ter prebivalci Logatca in njegove okolice, ne glede na stopnjo svoje glasbene izobrazbe in odnos do klasične glasbe. Organizatorji so poleg odprte izvedbe načrtovali tudi mladinsko matinejo, namenjeno osnovnim šolam, zato so bili posebej izpostavljena ciljna publika otroci in mladi.

Snovanje koncepta

Libreto je napisala mladinska pisateljica Mateja Perpar. Zgodba govori o Nini-ki, deklici, ki obožuje klasično glasbo in si želi igrati violino. Želja jo pripelje v konflikt s staršema, posebej z očetom, ki je predstavljen v vlogi stereotipnega materialista. Oče in mama svojo življenjsko ideologijo povzameta z besedami »red in denar«. Nazadnje starša popustita in Ninika dobi violino svojega dedka, za katero se kmalu izkaže, da je delo goslarskega mojstra Stradivarija. Po posvetu z učiteljem na glasbeni šoli se oče odloči, da bo violino prodal in investirjal v svoje špedicijsko podjetje. Niniko njegova odločitev pahne v obup in se očetu upre. Zgodba se zaključi z očetovim spoznanjem, da ima tudi umetnost svojo vrednost in potencial, da razveseljuje in povezuje ljudi. Libreto se skladno z operetnim značajem konča s humorjem: »Lih t'ko pomembno, kot vozit karjolo, je it' na koncerte v glasbeno šolo!«

Da bi bila glasba pristna in bi imela osebno noto, je skladatelj zgodbo najprej poskusil »prodati« samemu sebi. Raziskave kažejo, da so notranji (intrinzični) motivatorji, kot sta osebno zanimanje in radovednost, tesno povezani z ustvarjalnostjo (Jaquith, 2011). Auger Pascale in Richard W. Woodman (2016) navajata štiri tipe intrinzične motivacije v povezavi z ustvarjalnostjo, od katerih izražanje in strast uvrščata med egocentrične, misijo in predanost pa med obrnjene proti drugim. S kreativnostjo je povezan tudi občutek občudovanja in strahospoštovanja oz. stanje, ko te nekaj »prevzame« (Zhang idr., 2021). V tem oziru lahko tudi na strokoven način razložimo »recepte« o

učinkovitosti umetniških del, ki so nastala »ob močnem navdihu« ali pa so bila namenjena ljubljenim osebam. Če glasbo razumemo tudi kot neke vrste kodiran prenos skladateljevega inputa (logičnih vzorcev, misli, občutij ... itd.) na poslušalce, pa lahko predvidevamo, da bo glasba, ki je bila napisana z več notranje motivacije, osebnejša in kreativnejša ter bo imela temu primerno večji učinek na občinstvo.

Ninikin karakter je skladatelju zbudil asociacije na mnoge bližnje prijatelje, mlade glasbenike, ki so na začetku svoje profesionalne poti še polni žara, sanj in idealizma ter verjamejo, da bodo nekoč postali »svetovne zvezde«. Marsikateri izmed njih se sooča s finančnimi težavami pri nakupu ali popravilu inštrumenta, te pa lahko predstavljajo ključno oviro na njegovi poti. V obdobju pisanja operete je avtor veliko razmišljal tudi o širšem smislu umetnosti in njeni vrednosti za družbo ter civilizacijo, z dilemo idealizma in preračunljivosti pa se je ukvarjal v komorni operi *Ognjena roža*, ki je bila izvedena nekaj mesecev pred premiero operete *Špedicija Stradivarius*. Posledično je izoblikoval osrednje glasbeno sporočilo zgodbe, ki se je ujemalo z njegovim lastnim pogledom na svet ter se je z njim lahko poistovetil: dualizem med racionalnim, »plehkim« in materialističnim svetom, ki ga poganja želja po dobičku, ter sanjavnostjo, sofisticiranostjo, lepoto in idealizmom, ki jih najdemo v umetnosti. Funkcija slednje je torej v tem, da na svetu skrbi za vse tisto, kar je več od golega preživetja.

Izvedba

Za pisanje operete smo imeli na voljo 10–11 mesecev. Otroški solisti so potrebovali veliko več vaj kot simfonični orkester Cantabile. Zato smo morali najprej v poenostavljeni obliki napisati vse pevske dele z izjemo »Finala«, ki smo ga za potrebe zaključevanja glasbene forme napisali nazadnje. Potem smo napisali orkestrsko različico »Uverture«, orkestrirali še preostale pevske dele ter napisali in orkestrirali »Finale«. Za inštrumentalne dele je bilo treba narediti tudi klavirske izvlečke.

Opereta *Špedicija Stradivarius* je bila izvedena v Športni dvorani Logatec (premiera 6. maja 2023 ob 19:30). Dvorana nudi prostor za 1.000 sedežev, a nima dobre naravne akustike, zato je bilo treba uporabiti dovolj zmogljivo opremo za ozvočenje. Z vidika uporabe kompozicijskih metod nam je to olajšalo delo, saj smo lahko manj pozornosti posvetili iskanju pravih akustičnih razmerij med glasnostjo pevske soliste in orkestra ter skrbi, da bi orkester prekril soliste. Opereta je imela štiri izvedbe, od tega dve matineeji za osnovne šole.

KOMPOZICIJSKI PRISTOPI

Preplet različnih odrskih umetnosti

Umeščanje različnih odrskih umetnosti zahteva uporabo le-tim prilagojenih kompozicijskih metod. Libreto operete je bil sestavljen iz pétih in igranih delov, dodali smo še inštrumentalne dele, orkestrske dele s solo violino, vključiti pa je bilo treba tudi balet. Vključitev učenk baleta je zahtevala odseke statičnega ritma. Arije in zbori so bili sestavljeni iz kitic ter refrenov, pri katerih smo si prizadevali prekiniti monotonost ponavljanja s stopnjevanjem napetosti in spreminjanjem inštrumentacije. Najprostejši so bili inštrumentalni odseki, ki pa so večinoma vsebovali solo violinistične ali pa baletne vložke. Tudi pri postavljanju zasedb smo sledili načelu večkratne uporabe. Če bi se kakšna od zasedb v toku predstave pojavila le enkrat, bi pri občinstvu namreč to lahko ustvarilo vtis tujka oz. presenečenja, z večkratno pojavitvijo različnih zasedb in njihovih kombinacij pa smo poskrbeli za občutek zaokrožene ter povezane glasbene forme.

Iz programa je razvidno, da se napetost v smislu količine dogajanja in števila oseb na odru stopnjuje proti sredini predstave, ko se bližamo proti koncu, pa se zmanjša, saj se znajdemo v intimnejši situaciji, kjer se nasprotujoča pogleda Ninike in njenega očeta neposredno soočita. V »Finalu«, ki se zgodi po srečnem razpletu, smo poskrbeli za dramski višek, ko se v eni skladbi naenkrat pojavijo vse zasedbe. Skladba se začne z inštrumentalnim uvodom, sledi otroški zbor z medigro solo violine, nato pa deli besedila, ki jih posamezno pojejo Ninika, mama in oče ter se tudi vsebinsko nanašajo na njihove osebnosti. V drugi instrumentalni medigri na oder pridejo še baletke.

V opereti imajo pomembno vlogo solistični violinski vložki, ki predstavljajo neke vrste rdečo nit. Solo violina se pojavi kar v devetih glasbenih delih, kar je tri dele več, kot je število delov s solo otroškim sopranom, ki ga poje glavna junakinja, Ninika. Opereta ne vsebuje uglasbljenih recitativov, pojavlja jo pa se predigre in poigre, v katerih se ob glasbi dogaja tudi dramsko dogajanje.

Razmerje med amaterskim in profesionalnim

Strokovnjaki trdijo, da se ljudje o pridobivanju znanja največ naučimo empirično, iz lastnih izkušenj (Mencin, 2017). Soustvarjanje predstave torej učinkoviteje stimulira zanimanje mladih za klasično glasbo kot bi ga zgolj njen ogled. Poleg tega sodelovanje pri nastajanju operete pozitivno vpliva še na vrsto drugih kompetenc, kot so pismenost, večjezična komunikacija, matematične, tehnične, osebne, socialne, učne, podjetniške kompetence in kompetence kulturne zavesti ter izražanja, ter bi kot tako lahko predstavljalo pomemben del splošnega neformalnega izobraževanja (Kovačič, 2019).

Kot cilj smo si zadali vključevanje učencev Glasbene šole Logatec v ustvarjalni proces nastajanja operete *Špedicija Stradivarius* ob hkratni ohranitvi

Slika 1

Zgradba operete glede na zastopanost različnih zasedb in inštrumentalnih skupin [Prosimo, da nam posredujete izvirno tabelo ali pa sliko v vektorskem formatu]

Naslov dela	Zasedba
“Uvertura”	
“Ženska drži 3 vogale pri hiši”	
“Red in denar”	
“Predigra violina”	
“Violina (arija)”	
“Otroci in Ninika (Nam je pa vadenje...)”	
“Solo violina”	
“Arija za Stradivarija”	
“Čarobna glasba (V skrivni pisavi)”	
“Z glasbenikom je najlepše biti par”	
“Predigra Mozart”	
“Moji stari všeč je Mozart”	
“Poigra Mozart”	
“Na vse strani sveta”	
“Znašla sem se na brezpotju in v temi”	
“Finale”	

Prevladujoče inštrumentalne skupine:

– Skupine so približno enakomerno zastopane,

– Prevladujejo pihala, trobila in tolkala,

– Prevladujejo godala

Zasedba:

– Inštrumental,

– Otroški zbor,

– Solo otroški sopran,

– Solo violina,

– Solo sopran,

– Solo bariton,

– Solo tenor,

– »Narodnozabavne« baletke,

– »Klasične« baletke,

– »Rap«

Slika 2

Razpon v skladbi »Violina« za otroški sopran



Slika 3

Poltonski postop in modulacije v skladbi »Violina« za otroški sopran



videza profesionalne virtuoznosti, to pa je postal tudi eden ključnih vidikov glasbenega dela, ki je pomembno vplival na izbiro kompozicijskih metod. Poleg vključenosti je takšna kombinacija mladim dala tudi občutek pomembnosti, saj so se lahko počutili kot del nečesa zahtevnega in kompleksnega, kar presega siceršnjo raven njihovega umetniškega udejstvovanja v glasbeni šoli. Dobili so priložnost sodelovanja z bolj večimi umetniki, ki bi jim lahko predstavljali zgled, to pa bi spodbudilo tudi njihovo učno motivacijo. Težje notno gradivo je predstavljalo izziv, ki pa so ga s pomočjo profesionalnih glasbenikov lažje premagali.

Raziskave so pokazale, da so tako glasbeniki kot neglasbeniki na zahodu pokazali večjo učinkovitost pri pomnjenju tonalnih glasbenih zaporedij v primerjavi z atonalnimi (Schulze idr., 2012). Zato se nam je zdelo smiselno, da v opereti večinoma uporabljamo tonalno in funkcionalno harmonijo. Pevske linije otroških glasov so morale biti enostavnejše in prilagojene razponu posameznih pevcev. Ninikina tema v ariji »Violina« ima kljub temu velik razpon, od c1 do f2, ki ga pevki na začetku priprav nista zmogli odpeti, v desetih mesecih vaj pa sta toliko napredovali, da sta ga na premieri lahko odpele.

Ninikina tema v nadaljevanju vsebuje tudi kromatične terčne modulacije in poltonski postop, ki lahko prestavlja težave pri intonaciji.

Da bi mladim olajšali proces pomnjenja in učenja, smo manjši nabor gradnikov oz. odsekov z enakimi melodično-harmonskimi (akordičnimi in inter-

Slika 4

Izseki iz skladb »Ninika in otroci«, »Čarobna glasba«, »Z glasbenikom je najlepše biti par«, »Znašla sem se na razpotju in temi«, sestavljeni iz istih melodično-harmonskih gradnikov, kot se nahajajo v skladbi »Violina«

Ninika in otroci

gla-vi, ne son-ce ne dež me od glas-be ne

The score is in 3/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand.

Čarobna glasba

vir, za vi-o - li - no, saks, kon-tra bas

The score is in 6/8 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand.

Z glasbenikom je najlepše biti par

Sr - ce imajo než-no in du-šo ob-čut - lji-vo, če

Zve - čer na-sto-pa v so ju o - dr - skih lu - či, kot naj-svet-lej-ša

The score is in 2/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand.

Znašla sem se na razpotju in v temi

kaj ne vi - di - jo le-po-te mo-je-ga sve - ta, ki je bolj

ka-ko spo - znaš, — kaj v te-bi je naj vre - dne

The score is in 4/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand.

valnimi) zaporedji v isti tonaliteti uporabljali večkrat, v različnih delih, kombinacijah in kontekstih. Večina tem v delih z otroškimi solisti je sestavljenih iz takšnih odsekov, ki med sabo funkcionirajo kot nekakšne lego kocke. Poleg pomoči izvajalcem je imela takšna tehnika komponiranja tudi povezovalen vpliv na formo celotnega dela ter je prispevala k njeni zaokroženosti in razumljivosti.

Inštrumentalno zasedbo sestavlja simfonični orkester »a due«. Orkester smo ločili na pihala, trobila in tolkala, ki jih igrajo profesionalni glasbeniki in študenti srednjih ter visokošolskih glasbenih institucij iz simfoničnega orkestra Cantabile, ter godala, ki jih zastopajo učenci Glasbene šole Logatec s profesionalnimi glasbeniki na prvih pultih. Takšna razporeditev v praktičnem smislu odseva tudi pri karakterizaciji oseb, saj sta vlogi Ninikinih staršev, ki sta namenjeni profesionalnim opernim pevcem, večinoma intenzivno zastopani s pihali in trobili (»Ženska drži 3 vogale pri hiši«, »Red in denar«, »Moji stari vseh je Mozart«, »Na vse strani sveta«), vloga godal pa je v njih večinoma spremljevalna. Po drugi strani so dela s solo otroškim sopranom intenzivneje zastopana v godalih (»Violina«, »Ninika in otroci«, »Čarobna glasba«, »Znašla sem se na razpotju in v temi«). Ker so otroške pevske linije preprostejše, jih mladinski godalni orkester lažje spremlja.

Želena sofisticiranost v godalno intenzivnih delih smo dosegli z uporabo solo violinskih vložkov, pisanih za profesionalnega violinista – solista, in pogostih harmonskih modulacij. Pri tutti godalnih delih pa smo uporabili možnost divisi, kjer so (profesionalni) prvi pulti prevzeli težje dele melodije.

Zaradi prilagoditve težavnosti zmožnostim učencev glasbene šole je prišlo tudi do nekaterih sprememb v kompozicijah, ki so se zgodile naknadno, med procesom vaj. V delu »Z glasbenikom je najlepše biti par« smo vlogo ene izmed Ninikinih sester iz pevske pretvorili v dramsko. Besedilo, ki je bilo prvotno mišljeno kot petje, je postalo nekakšen rap.

Identifikacija

Raziskave kažejo na pozitivno korelacijo med občutki ugodja, ki jih doživimo ob poslušanju glasbe, in zmožnostjo le-te, da pri poslušalcu sproži čustveno vznburjenje (Salimpoor idr., 2009, Salimpoor idr., 2011). Identifikacija nečesa je prepoznavanje, da to obstaja, je pomembno ali pa je res (Collins, b. l.). Prepoznavanje pa je v psihologiji oblika pomnjenja, za katero je značilen občutek domačnosti ob ponovnem srečanju z nečim, kar smo že doživeli (Encyclopedia Britannica, b. l.b). Za uspešno identifikacijo je torej treba občinstvu omogočiti prepoznavanje in gradnjo asociacij v zvezi z glasbenimi elementi, ki jih posluša, nato pa ga spodbuditi k povezavi teh asociacij z aktualnimi in osebno pomembnimi temami. Podobno kot v komorni operi *Ognjena roža* se je skladatelj tudi pri opereti *Špedicija Stradivarius* posluževal uporabe tehnik surrealističnega učinka in paralelne zgodbe. Pri surrealističnem učinku gre za

tehniko, ki idejno izhaja iz razlike med surrealistično in sodobno abstraktno likovno umetnostjo v dojemanju abstraktnega. V primeru sodobne abstraktno likovne umetnosti je gledalec že na prvi ravni opazovanja in razumevanja umetnine prepuščen lastni interpretaciji. Pri surrealizmu pa mu na prvi ravni umetnik ponudi jasne asociacije na realistične elemente. Abstrakcija in interpretacija prideta na vrsto na višji ravni, ko gledalec poskuša razumeti nenavadne povezave in kontekst med elementi.

Koncept paralelne zgodbe se neposredno navezuje na koncept surrealističnega učinka. Govori o tem, da na prvi (realistični) ravni predstavimo osnovno zgodbo, na drugi (abstraktni) ravni pa s pomočjo asociacij to zgodbo razširimo, jo povemo kot prispodobo in izpostavimo njen preneseni pomen.

Menimo, da ima takšen način komponiranja potencial zadovoljiti potrebe raznolikega občinstva. Jasna prva raven razumevanja namreč pomaga ljudem z manj razvitimi sposobnostmi abstraktnega mišljenja ali pa z manj izkušnjami oz. s slabšim znanjem s področja umetnosti ter jim ponuja trdno orientacijo. Po drugi strani pa lahko zahtevnejši poslušalci preusmerijo pozornost s prve na višje ravni, k iskanju abstraktnih glasbenih sporočil preko povezav in konteksta asociacij. Pri uveljavljanju obeh konceptov smo se velikokrat posluževali stereotipnih in simboličnih glasbenih primerov.

Na prvi ravni smo uporabili kompozicijske metode:

- Glasbeno slikanje in neposredna podpora zvočnih učinkov vizualnim oz. dramskim učinkom; npr. napetost in pok, ko Ninika odpre kovček z violino, ter violinski solo, ko jo vzame v roko ter si jo ogleduje; ko Ninika v zgodbi igra na violino svojemu profesorju, tudi v glasbeni spremljavi slišimo violinski solo; hupanje in trobljenje tovornjaka v skladbi »Na vse strani sveta« itd.
- Ustvarjanje občutij oz. podpora glasbe čustvenim elementom v zgodbi; npr. z uporabo lahkotne in sofisticirane orkestracije, ki vsebuje veliko »zvončkljajočih« visokih tonov ter virtuoznih violinističnih vložkov v odlomkih Ninikinega sanjarjenja in občudovanja violine; hitrejših in gibajočih tekstur ob vedrih ter veselih trenutkih in dolgih, stoječih tonov ob žalostnih; pompoznih in ostrih trobilnih elementov v zvezi z odločnim in grobim očetovem karakterjem itd.
- Gradnja napetosti in razveza v frazah ter daljših glasbenih enotah s harmonskimi, orkestracijsko-teksturnimi, z melodičnimi, ritmičnimi in v manjši meri tudi barvnimi (angl. *timbre*) sredstvi.
- Uporaba »leitmotivov« oz. melodično-harmonskih, orkestracijsko-teksturnih in ritmičnih blokov, ki so do neke mere povezani z določenimi osebami (Ninika, oče, mati ...), stvarmi (violina) ali pa občutji (sanjavost, idealističnost, grobost ...) v zgodbi ter oblikujejo formo.
- Neposredni citati in glasbeni elementi, ki ustvarjajo asociacije na široko prepoznane glasbene zvrsti klasične in popularne glasbe: klasični

Slika 5

Glasbena forma operete glede na pojav karakternih gradnikov

Naslov dela	Karakterni gradniki
“Uvertura”	
“Ženska drži 3 vogale pri hiši”	
“Red in denar”	
“Predigra violina”	
“Violina (arija)”	
“Otroci in Ninika (Nam je pa vadenje...)”	
“Solo violina”	
“Arija za Stradivarija”	
“Čarobna glasba (V skrivni pisavi)”	
“Z glasbenikom je najlepše biti par”	
“Predigra Mozart”	
“Moji stari vseč je Mozart”	
“Poigra Mozart”	
“Na vse strani sveta”	
“Znašla sem se na brezpotju in v temi”	
“Finale”	

Karakterni gradniki:

– Fanfarska zvočnost,	– »Narodnozabavna« zvočnost (polka),
– Vojaška koračnica s triolami,	– »Romantična« zvočnost,
– Vojaška koračnica,	– Modalna harmonija,
– Punktiran »pop« ritem (3+3+2),	– »Blues/bigband« zvočnost

zem (Mozart), romantika (Wagner, Čajkovski), narodnozabavna glasba oz. turbofolk, reference na pop/rock, reference na vojaško koračnico in fanfare ...

Na drugi ravni smo se osredotočili na gradnjo dualizma med »racionalnim, plehkim, neizprosnim in materialističnim svetom«, ki v umetnosti ne vidi prave vrednosti, a hkrati hlata po intenzivnosti občutij in užitkov, ter »fantazijo, sanjavostjo, sofisticiranostjo, lepoto in idealizmom«, ki jih najdemo v umetnosti in jih le-ta prinaša v (racionalistični) svet. S tem je povezana

tudi ena najizrazitejših prispodob, ki jih lahko najdemo v zgodbi, prispodoba otroka kot nekoga, ki *še* ima stik z naravo in lepoto, ko odraste, pa se mora odreči sanjam, fantaziji in umetnosti, da lahko (finančno) preživi. Če se želi vrniti, mora v sebi spet prebuditi »notranjega otroka«.

Racionalen, materialističen in neizprosni svet, ki se ob zapostavljanju umetnosti in višjih moralnih vrednot spogleduje tudi s totalitarno miselnostjo, smo upodobili z uporabo ritmov vojaške koračnice, s fanfarami in trobilnimi postopi v fortissimo dinamiki (»Ženska drži 3 vogale pri hiši«, »Red in denar«, »Na vse strani sveta«). Na ta pol smo uvrstili tudi potrošništvo, »plehkost« ter hlastanje po užitku in intenzivnih doživetjih, ki smo jih predstavili z glasbenimi elementi, ki asociirajo na komercialne in zabavne glasbene zvrsti, kot so pop/rock, turbofolk oz. narodnozabavna glasba. Zgoraj omenjeni elementi v glasbenih delih operete prehajajo eden v drugega ali pa se vzporedno nahajajo v istem delu. Tako imamo npr. melodijo s punktiranim ritmom in z blues harmonijo, ki bi lahko spominjala na pop/rock pesem, a se nahaja v kontekstu (agresivne, vojaške – lahko tudi wagnerijanske) fanarsko-troblske orkestracije, punktiran ritem pa se v nekem trenutku spremeni v narodnozabavni ritem polke. Takšni odseki glasbe v libretu vsebujejo tudi veliko humorja in satire.

Nasprotni pol, »čaroben«, fantazijski, sanjav, prefinjen in idealističen svet lepote in umetnosti, pa smo upodobili z elementi, ki spominjajo na tradicionalno klasično glasbo. Uporabili smo »barvita« harmonska zaporedja s pogostimi modulacijami in izmiki, ki večinoma temeljijo na romantičnih terčnih zvezah. Orkestrska tekstura je kompleksna in sofisticirana, vsebuje virtuozne violinske in druge solistične vložke ter »bleščeče« okraske v visokem registru. Z uporabo nekaterih citatov in asociacij na klasična ter romantična dela smo želeli prikazati stereotipične lastnosti klasične glasbe. Ob prvem prihodu klasičnih baletk smo uporabili temo, ki spominja na balet Čajkovskega in bi lahko predstavljala urejenost, lahkotnost ter sofisticiranost. Uporabili smo tudi nekatere harmonske postope, ki asociirajo na Wagnerjeva dela, npr. postop leitmotiva »Tarnhelm« iz tetralogije *Nibelungov prstan*, ki bi lahko predstavljal čarobnost, skrivnostnost ali pa dramatičnost.

Kontrast med obema svetovoma se izraža tudi v koreografiji, kjer so baletke razdeljene na »narodnozabavne« oz. »turbofolk« baletke v rdečih kostumih, ki se pojavljajo pri melodijah, ki predstavljajo »materialistični« pol, ter »klasične«, bele baletke, ki zastopajo »umetniški« pol.

V določenih trenutkih se oba pola srečata in prepleteta. Eden izmed takšnih trenutkov je satirična skladba »Moji stari vŕeč je Mozart«, ki je bila napisana po idejni zasnovi libretistke Mateje Perpar. Tu se v delu z narodnozabavnim karakterjem polke pojavi citat Mozartove *Male nočne glasbe*, ki se ob svoji drugi pojavitvi celo spoji z narodnozabavno orkestracijo. Oba karakterja se srečata tudi v skladbi »Otroci in Ninika«, kjer otroci, ki se jim v glasbeni ŕoli ne ljubi vaditi, pojejo na (militaristično) melodijo teme Ninikine mame,

Ninika pa jim odgovarja z (idealistično) temo iz svoje arije »Violina«. Verjetno največji slogovni kontrast znotraj enega dela lahko zasledimo v skladbi »Z glasbenikom je najlepše biti par«, kjer pride do komičnega besednega spopada med Niniko in njenima starejšima sestrama, ki sta v zgodbi prikazani kot tipični »zafnani in plehki najstniki«. Med seboj kontrastne ritmične, melodične in harmonske elemente ter orkestracijske teksture smo povezovali s tehnikami, kot so poltonski ali celotonskimi postopi v eno smer, funkcionalna harmonska zaporedja ter motivična oz. tematska gradnja zaokrožene forme.

Razumljivost in užitek

Raziskave kažejo, da v obdobju poznega otroštva in v adolescenci prihaja do mnogih sprememb v možganih, pri čemer je ena izmed posledic teh sprememb tudi razvoj abstraktnega mišljenja (Dumontheil, 2014). V tem oziru se zdi smiselno, če so umetniška dela, ki so namenjena otrokom in mladim, manj abstraktna in lažje razumljiva. Kot metodo kompromisa med abstraktnostjo in razumljivostjo smo pri komponiranju uporabili koncepta surrealističnega učinka ter paralelne zgodbe. Tudi abstraktna raven paralelne zgodbe ni tematsko zelo široka, saj se v glavnem osredotoča na dva pola – materializem (svet) proti idealizmu (umetnosti).

Raziskave s tehnologijo slikanja možganov (angl. *neuroimaging*) so pokazale, da se številna področja za obdelavo čustev različno odzivajo na konsonančno in na disonančno glasbo. Če govorimo o občutku ugodja oz. neugodja pri poslušanju glasbe na ravni harmonije in kontrapunkta, je preferiranje koso-nance pred disonanco edinstveno človeški in široko razširjen pojav (Dellacherie idr., 2011, Torres Agustín, 2024). Raziskave amuzikalnih oseb (oseb z amuzijo) so razkrile, da njegov vzrok ne izhaja iz akustičnega pojava utripanja tonov (angl. *beating*), kot so sprva mislili, temveč glede na rezultate statističnih analiz temelji zlasti na podobnosti konsonančnih intervalov z alikvotnim nizom, ki je prisoten v zvoku človeškega glasu (Vrantsidis, 2014). Eden od verjetnih vzrokov za široko razširjeno preferiranje konsonanc je torej človeško preferiranje lastnega (človeškega) glasu (Schwartz idr., 2003; Bowling in Purves, 2015). Po drugi strani je zvočna grobost povezana s stisko/z nevarnostjo in zato izzove obrambne vedenjske reakcije ter nevronske odzive, ki kažejo na averzijo (Di Stefano idr., 2022).

K razumljivosti in logični urejenosti glasbenega dela lahko odločilno pripomore forma. Številne raziskave so vzpostavile povezavo med predvidevanjem glasbenega materiala in procesiranjem možganskih sistemov nagrajevanja (Salimpoor idr., 2015; Hansen idr., 2017). Pri tem sta senzibilizacija na anticipativne glasbene namige in natančnost napovedovanja/predstavljanja glavnih tem bistvena za učenje glasbe na podlagi nagrajevanja (Tsai, 2023). Proces sledenja smiselni glasbeni formi torej pri poslušalcu sproža dopamin in ustvarja občutek ugodja. Raziskovalci menijo, da je glasba tako najprijetnejša takrat, ko mož-

gani na negotov način pravilno predvidijo glasbeno strukturo, kot tudi takrat, ko poslušalec z gotovostjo pričakuje določeno nadaljevanje, a pride do presenečenja (Gold idr., 2023). Zanimiva glasbena struktura je torej lahko nekoliko nepredvidljiva oz. dvoumna. Poslušanje takšne glasbe predstavlja učni izziv, saj izkorišča temeljno težnjo možganov, da napovedujejo in se na rahla odstopanja odzivajo z napakami pri napovedovanju, tako v primarnih senzoričnih območjih kot v dopaminskih nevronih v srednjih možganih. Te rahlo nepričakovane dogodke zaznavamo kot prijetne, ker predstavljajo priložnost za učenje. Možgani pa nagrajujejo naše vključevanje v tovrstne dražljaje, ker na ta način izboljšujejo našo prilagodljivost in s tem preživetje (Gebauer idr., 2012). Da v glasbi lahko pride do takšnega učinka presenečenja, pa je ključno, da si je pred tem poslušalec sploh ustvaril pričakovanje – da se je torej v skladbi uspel orientirati in ga je glasba dovolj dolgo vodila v smer, ki jo je uspel prepoznati in bil zmožen napovedovati njeno nadaljevanje.

Eden ključnih pripomočkov pri dojemanju glasbene forme je spomin. Za kakovostno zapomnitev in priklic informacij so pomembne jasne ter stabilne sidrne ideje, okoli katerih organiziramo nove vsebine (Marentič Požarnik, 2008). Slušne informacije se ohranijo v senzornem oz. zaznavnem spominu do štiri sekunde, vidne pa le približno četrtno sekunde (Rucheton, 2015). Iz tega lahko sklepamo, da če želimo, da poslušalec uzavesti npr. spremembo orkestracijske teksture, bi bilo dobro, da ta traja vsaj štiri sekunde ali dlje. Po drugi strani pa lahko krajši glasbeni motivi, ki jih je takoj treba sprocesirati v celoti, časovno spadajo v štirisekundno oz. krajše obdobje.

Že eden prvih raziskovalcev spomina, Herman Ebbinghaus, je pri uspešnosti pomnjenja poudaril pomen asociativnih povezav in izkušenj iz preteklosti (Yuan idr., 2006). Bartlett je predpostavljal, da na zapomnitev novega znanja vplivajo obstoječe znanje ter človekova pričakovanja in stališča, težnja po smislu in lastne izkušnje (Marentič Požarnik, 2008). Na kakovost spomina vplivajo čustva, povezanost med spominskimi zapisi in čustvi pa je utemeljena z zgradbo ter delovanjem živčevja. Prevelika stopnja napetosti, ki jo povzročajo frustracija, bolečina in druga negativna čustva, zavira tvorbo nevrotansmitterjev ter tako blokira zapomnitev in priklic informacij, sproščenost in primerna stopnja pozitivne napetosti pa, nasprotno, spodbujata delovanje spomina (Marentič Požarnik, 2008).

Iz tega sledi, da bi lahko prekompleksna zvočnost s prehitrimi spremembami strukture in z nejasno formo pri neizkušenem poslušalcu povzročila frustracijo, informacijsko zmedo in občutek nemoči. Enako velja za zvočnost, ki bi povzročala močna negativna čustva ali pa celo fizično bolečino (pretirana glasnost, dolgotrajne ekstremno disonančne harmonije in ostre frekvence, vreščanje, hrup ...).

Aktivno vključevanje možganskih sistemov nagrajevanja je namreč tisto, zaradi česar nam je prijetna izkušnja »všeč« (Gebauer idr., 2012), posledično pa bomo takšno izkušnjo želeli ponoviti. Če ob poslušanju glasbe pride do

dopaminskega nagrajevanja, to spodbuja glasbeni spomin, posledično pa lajša razumevanje glasbene forme, kar povzroči še več dopaminskega nagrajevanja (Ferreri idr., 2021; Ferreri in Rodriguez-Fornells, 2022). Takšno skladbo si bomo torej tudi lažje zapomnili.

Če želimo doseči, da bo ob poslušanju naše glasbe čim širša publika imela dobre občutke, se torej zdita smiselni uporaba razumljive in jasno strukturirane forme, ki niha med predvidljivostjo in glasbenimi presenečenji, ter zadostna zastopanost kosonančnih intervalov in harmonij. Pri tem je smiselno iskati pravo razmerje med orientacijo na podlagi znanega in učenjem preko novega.

Forma *Špedicije Stradivarius* je sestavljena iz nekaterih pomembnejših tem (slika 6: leva stran razpredelnice), ki so nosilke glasbenih del, ter melodično-harmonskih gradnikov (slika 6: desna stran razpredelnice), ki lahko vsebujejo dele teh tem in se med predstavo večkrat ponovijo. Na ta način gradniki zagotavljajo povezanost forme in glasbeno smer, njihovo pojavljanje v različnih kontekstih pa predstavlja elemente presenečenja. Da bi utrdili spomin, se gradniki z istim tematskim materialom pogosto nahajajo tudi časovno eden blizu drugega. Konci osmih del se zaključijo s podobno kadenco, kar med sicer različnimi deli ustvarja občutek povezanosti in sorodnosti.

Med temami »pola umetnosti« (Solo violina, Ninika) in temami »materialističnega pola« (Ženska, Mozart in Špedicija) se pri medsebojnem soočenju tako rekoč do konca predstave gradi kontrast, nato pa se pola do neke mere povezana pojavita skupaj v »Finalu«.

Materiali, ki se pojavljajo v obeh svetovih in delujejo kot vezivno tkivo med njima, so Wagnerjanski kromatični postop, ki bi lahko predstavljal skrivnostnost in dramatičnost, tema Špedicije ter Red in denar. Medtem ko ima prvi ves čas podobno instrumentacijo (rogovi, trobila), pa imata zadnja dva, ko se pojavita »na polu umetnosti«, povsem spremenjen karakter.

Za razliko od libreta, v katerem se zgodba konča s premirjem in spravo med različnimi okusi in glasbenimi zvrstmi, je zmagovalec v »Finalu« tema solo violine. Prvotno instrumentalna tema se pojavi z besedilom v tutti različici in se razvije v slovesen konec. Na ta način smo na prvi ravni paralelne zgodbe želeli pokazati veselje ob tem, da je Ninika na koncu lahko obdržala svojo violino, na drugi ravni pa moralno zmago umetnosti nad materializmom, ki jo je umetnost dosegla s priznanjem svoje veljave s strani Ninikinega očeta in z njegovo spremembo odnosa do umetnosti ter klasične glasbe. Če gledamo retrospektivno, glede na to, da je solo violina skozi celotno predstavo napovedovala zadnjo temo sprave in srečnega razpleta, pa bi jo lahko razumeli tudi v prispodobni umetnosti, »ki povezuje različne ljudi in sklepa prijateljstva«, kot se v libretu izrazi Ninika.

Slika 6

Glasbena forma operete glede na pojav melodično-harmonskih gradnikov

Naslov dela	Malodično-harmonski gradniki
“Uvertura”	
“Ženska drži 3 vogale pri hiši”	
“Red in denar”	
“Predigra violina”	
“Violina (arija)”	
“Otroci in Ninika (Nam je pa vadenje...)”	
“Solo violina”	
“Arija za Stradivarija”	
“Čarobna glasba (V skrivni pisavi)”	
“Z glasbenikom je najlepše biti par”	
“Predigra Mozart”	
“Moji stari vŕŕe je Mozart”	
“Poigra Mozart”	
“Na vse strani sveta”	
“Znaŕla sem se na brezpotju in v temi”	
“Finale”	

Leva stran: prevladujoča tema v delu, **desna stran:** melodično-harmonski gradniki oz. glasbeni materiali, ki se pojavijo v delu. Z belo barvo so označeni materiali, ki so značilni za eno od skladb, a se ne pojavljajo v drugih.

– Fanfare,

– Slovesnost (sus 4 akord),

– Red in denar,

– Zabava (blues harmonija),

– Špedicija,

– Romantične baletke,

– Narodnozabavni Mozart,

– citat Mala nočna glasba,

– Horn kvinte,

– Wagnerjanski kromatični postop,

– Ninika fantazira,

– Ninika in violina,

– Solo violina,

– Ŗenska (kitica),

– Ŗenska in prah (refren),

K – ii-IV-I kadenca, ki se prvič konča na III oz. D, drugič pa na T.

ZAKLJUČKI

Nekatere izmed največjih kritik, ki sta jih deležni sodobna umetnost 20. in 21. stoletja na splošno in sodobna opera specifično, se nanašajo na njuno (pre) kompleksnost in posledično nezmožnost pritegniti interes širšega občinstva. Medtem ko so komponente, kot so abstraktnost, inovativnost in iskanje novega, v sodobnih umetniških krogih redno zastopane in cenjene, pa je veliko manj pozornosti namenjeno komponentam, kot sta razumljivost in užitek. V prispevku smo analizirali kompozicijski proces pisanja mladinske operete *Špedicija Stradivarius*, pri katerem smo se osredotočili na uporabo tehnik, ki bi glasbo lahko naredile privlačnejšo mlademu in glasbeno manj podkovanemu občinstvu predvsem v smislu intenzivnejšega doživetja ob poslušanju. S pomočjo izsledkov raziskav s področja aplikativne psihologije smo ugotovili, da bo že sam proces pisanja glasbenega dela kreativnejši, če bo skladatelj intrinzično motiviran in izpostavljen dražljajem, ki mu bodo povzročili občutek čustvene prevzetosti. Ker se občinstvo lažje poistoveti s sebi podobnimi akterji, največ znanja pa dobimo empirično, iz lastnih izkušenj, smo mlade in amaterske glasbenike vključili že v ustvarjalni proces nastajanja operete. Pri izbiri ustreznih kompozicijskih metod smo morali paziti na smiselno razmerje med profesionalnim in amaterskim ter hkrati ohraniti videz profesionalne virtuoznosti. Interaktivnost in širino operetne glasbene forme smo izkoristili kot temelj za združitev in preplet različnih odrskih umetnosti (opera, balet, ples, dramska igra in simfonična glasba). Možganski sistem dopaminskega nagradjanja, ki lahko povzroči, da ob poslušanju glasbe uživamo, je v veliki meri odvisen od sposobnosti našega razumevanja glasbene forme in zmožnosti napovedovanja njenega nadaljevanja ter učenja, ki nastane ob deviacijah. Zato smo se osredotočili na načine, kako narediti glasbeno formo dovolj jasno in hkrati ne povsem predvidljivo. Nekateri pogosto uporabljeni estetski prijemi sodobne kompozicije, kot je npr. načrtno izogibanje kosonancam na podlagi preloma s tradicijo, so se v tem oziru izkazali za nesmiselne, saj ljudje na splošno preferirajo kosonance pred disonancami, pretirana uporaba disonanc in ostrih zvočnih učinkov pa lahko povzroči neprijetne občutke, posledično pa vpliva tudi na (slabši) glasbeni spomin in (težje) sledenje glasbeni formi. Za boljšo identifikacijo občinstva smo uporabili glasbene asociacije, ki so v slovenskem kulturnem prostoru široko razširjene (navezave na vojaško koračnico, klasični in romantični slog, pop, blues, narodnozabavna glasba oz. turbofolk...) ter lahko tudi vsebinsko razširijo pomen zgodbe. S ciljem približati klasično glasbo čim širši publiki ob hkratni ohranitvi ustrezne umetniške kompleksnosti smo uporabili pristopa, ki smo ju poimenovali surrealistični učinek in paralelna zgodba. Pristopa temeljita na uporabi jasnih asociacij za lahko razumljive dražljaje, ki že podzavestno omogočajo orientacijo v glasbeni formi, ter abstraktnejših

sporočil, ki gradijo paralelno zgodbo v smislu zavestnega iskanja (nenavadnega) konteksta teh asociacij in povezav med njimi.

Umetnost in znanost večinoma dojemamo kot ločeni disciplini, pri čemer umetnost navadno povezujemo s subjektivnostjo, znanost pa z objektivnostjo. Sodobna tehnologija pa nam omogoča znanstvena dognanja tudi o stvareh, ki so še nedolgo tega veljale za preabstraktne, da bi o njih lahko govorili v znanosti. S prispevkom želimo spodbuditi nadaljevanje raziskovanja v smeri vloge aplikativne psihologije v sodobni umetnosti in klasični glasbi ter iskanja objektivnih odgovorov na vprašanje, zakaj je neka glasba uspešnejša od druge. Hkrati prispevek predstavlja poskus racionalističnega seciranja subjektivnega umetniškega procesa, kakršen je pisanje skladbe. Zavedamo se, da gre za temo, ki je predvsem z umetniškega stališča provokativna, lahko celo tabu. Uporaba aplikativne psihologije v marketingu, ekonomiji, politiki, pedagogiki in zabavni industriji odpira mnoga etična vprašanja, tudi v smislu zavajanja in manipuliranja z ljudmi. Je takšna uporaba v umetnosti predvsem cenen in moralno sporen način ali gre lahko za učinkovito, novo izrazno orodje, primerljivo z uporabo razširjenih tehnik igranja in vpeljavo novih inštrumentov? Če umetnost dojemamo predvsem kot izraz, bi lahko s pomočjo znanj s področja aplikativne psihologije umetniki ojačali svoj izraz in izpovedno moč? Nenazadnje, lahko pri tem posežemo tudi po drugih orodjih, ki jih uporablja aplikativna psihologija – npr. po uporabi podatkovnega rudarjenja za profiliranje »umetniških potreb« tipičnega poslušalca?

S prispevkom želimo spodbuditi osredotočenost opernih ustvarjalcev na potrebe mladega in glasbeno neizkušenega poslušalca ter ponuditi nekatere praktične pristope. Upamo, da bo prispevek spodbuda k nadaljnjemu raziskovanju v tej smeri ter h gradnji mostov med sodobno umetnostjo in sodobnim občinstvom ter med znanostjo in umetnostjo.

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Summary

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Some of the biggest criticisms of twentieth and twenty-first century contemporary art in general, and contemporary opera in particular, have been about their (over)complexity and consequent inability to attract the interest of a wider audience. While components such as abstraction, innovation and the search for the new are regularly represented and appreciated in contemporary artistic circles, much less attention is paid to components such as comprehensibility and enjoyment. In this paper, we have analysed the compositional process of writing the youth Slovenian operetta *Špedicija Stradivarius*, composed by Miha Nahtigal to a libretto by Mateja Perpar and directed by Dr Henrik Neubauer, focusing on the use of techniques that could make music more appealing to a young and less musically proficient audience, especially in terms of a more intense listening experience. Drawing on research in the field of applied psychology, we have found that the very process of writing a piece of music will be more creative if the composer is intrinsically motivated and exposed to stimuli that make him or her feel awe. Since it is easier for audiences to identify with similar actors, and most knowledge is gained empirically, from our own experience, we have involved young and amateur musicians in the creative process of creating the operetta. In choosing the appropriate compositional methods, we had

to keep a sensible balance between the professional and the amateur, while at the same time maintaining a semblance of professional virtuosity. The interactivity and breadth of the operetta's musical form was used as a basis for fusion and interplay of different performing arts (opera, ballet, dance, drama and symphonic music). The brain's dopamine reward system, which can cause us to enjoy listening to music, is largely dependent on our ability to understand the musical form and to predict its continuation, and the learning that occurs when deviations occur. We have therefore focused on ways to make musical form both sufficiently clear and not entirely predictable. Some commonly used aesthetic devices in contemporary composition, such as the deliberate avoidance of consonances on the basis of a break with tradition, have proven to be pointless in this respect, since people generally prefer consonances to dissonances, and the overuse of dissonances and harsh sound effects can lead to unpleasant sensations, with consequent effects on (poorer) musical memory and (harder) following of musical form. To achieve better identification of the audience, we used musical associations that are widespread in the Slovenian cultural space (references to military marching band, classical and romantic style, pop, blues, Oberkrainer music or turbofolk, etc.) and can also broaden the meaning of the story. With the aim of bringing classical music to as wide an audience as possible, while maintaining the appropriate artistic complexity, we have used approaches we have called the surrealist effect and the parallel story. The approaches are based on the use of clear associations for easily understandable stimuli that already subconsciously allow orientation in the musical form, and more abstract messages that build a parallel story in the sense of a conscious search for the (unusual) context of these associations and the connections between them.

THE CAPACITY OF YOUTH OPERA TO ENHANCE
THE EMOTIONAL SKILLS OF YOUNGER ADOLESCENTS
*POTENCIAL MLADINSKE OPERE ZA RAZVIJANJE ČUSTVENE
KOMPETENTNOSTI PRI MLAJŠIH MLADOSTNIKI*

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Abstract: The study examines the impact of the youth opera *Kekec in škrat Skovik* on children's emotional competence through engagement with musical and performing arts. Observations indicate that children demonstrated strong empathy for the characters, particularly in scenes of conflict resolution against a villain. Participants noted the quality of the performance, including vocal clarity, tunefulness, and rhythmic precision, highlighting their capacity for critical appreciation of the arts. Additionally, children exhibited a keen awareness of inappropriate behaviour in the auditorium and actively engaged with the opera's underlying messages, critically evaluating characters' actions. Our research shows that children and adolescents enjoy aesthetic experiences.

Keywords: youth opera, emotional competence, younger adolescents, well-being

Izleček: Raziskava preučuje čustvene odzive mlajših mladostnikov na opero *Kekec in škrat Skovik* skozi osebno vključenost v kompleksno glasbeno in gledališko umetnost. Rezultati so pokazali, da so udeleženci izrazili močno empatijo do likov, zlasti v prizorih reševanja konfliktov proti zlikovcu (Bedancu). Udeleženci so opazili kakovost predstave, vključno s čistostjo glasu, z melodičnostjo in ritmično natančnostjo, kar poudarja njihovo sposobnost kritičnega ocenjevanja umetnosti. Poleg tega so pokazali dobro zavedanje neprimerne obnašanja med občinstvom in se aktivno angažirali na podlagi osnovnih sporočil opere, kritično ocenjevali dejanja likov. Pričujoča raziskava poudarja pomembnost umetniških izkušenj pri oblikovanju čustvenih odzivov otrok in spodbujanju celostnega razumevanja sebe.

Ključne besede: mladinska opera, čustvene kompetence, mlajši mladostniki, blagostanje

INTRODUCTION

Artistic opera production for children is becoming increasingly appreciated and researched and is an indispensable form of activity that supports the well-being, creativity, and development of children.

Among many musical genres, it is opera that can interest a child not only in the art of sounds, but also in the twists and turns of the plot, dramatic play, dance, and decoration. However, an indifferent or negative attitude towards musical theatre often develops under the influence of certain psychological factors, among which the conventionality of expressing the feelings and relationships of the heroes plays an important role. The same applies to young spectators (Kuzmina, 2022, p. 424).

The meaning and value of youth opera performance for spectators and young participants is gaining public appreciation and scientific confirmation. In the work of Fredrick Burrack and Carla Maltas (2006), the authors highlight the research demonstrating the need for children to participate in performing, hearing, and observing genres of music to improve their skills in analysis, evaluation, and perception (Burrack & Maltas, 2006): 'Research about participation in the arts as a child and preference for opera have indicated that children should be provided with experiences viewing live performances to become adult patrons and audience members' (Burrack & Maltas, 2006, p. 82). The benefits of being involved in performing and listening to opera works spreads far beyond mere enjoyment and is now also visible on the level of brain development, since from the Polyvagal theory developed by S. Porges, it is known that higher brain functions, such as learning, communication and attention, are dependent on how well we are able to process incoming information at the sensory and motor levels (Porges, 2022). Involvement in complex music theatre is thus one of the most promising environments (except nature) that promotes those processes.

Based on these findings, we decided to use the example of a new opera for children, *Kekec in škrat Skovik* by the contemporary Slovenian composer Tomaž Habe, to investigate which elements of youth opera appeal most strongly to young audiences and how young listeners perceive opera. The Slovenian opera *Kekec in škrat Skovik* is intended for children aged 5 to 15 attending primary school and as a work in which the children also perform.

DEFINITION AND KEY FEATURES OF YOUTH OPERA

Youth opera, or music theatre designed for children and adolescents, represents a specialized genre that engages young audiences through the integration of music and narrative. This art form is characterized by performances orchestrated by either professional or amateur adult performers, specifically tailored for children and their accompanying adults, as well as productions in which children themselves perform, aiming to captivate both their peers and adult spectators (Pantouvaki, 2012).

In examining the foundational components of youth opera, Jayakumar (2020) identifies three pivotal elements: relevance, appeal, and comprehension.

Relevance refers to the thematic and contextual significance of the opera's content to the experiences and realities of young audiences, thereby fostering a sense of connection and understanding. Appeal encompasses the aesthetic and emotional aspects that attract children to the performance, including engaging melodies, vibrant staging, and relatable characters (Brdnik Juhart et al., 2023). Comprehension underscores the necessity for clarity in narrative and musical elements, ensuring that the young audience can easily grasp the story and its underlying messages (Brdnik Juhart & Sicherl Kafol 2021).

Moreover, Zadnik et al. (2023) emphasize the importance of developmental alignment between the narrative and musical content of youth operas. This alignment is crucial for fostering cognitive and emotional engagement, as it ensures that the complexity of the themes and the sophistication of the musical elements correspond to the developmental stages of the audience (Lin, 2019). The integration of age-appropriate content not only enhances enjoyment but also facilitates deeper learning and personal growth among young listeners.

Youth opera serves as a dynamic and impactful medium that not only entertains but also educates and resonates with young audiences, highlighting the importance of relevance, appeal, and comprehension in its artistic execution. The continued exploration of these elements is essential for the evolution and efficacy of youth opera as a vital component of children's arts education.

BENEFITS OF YOUTH OPERAS

Youth operas offer a multifaceted array of psychological benefits that can significantly contribute to the development of children and adolescents. These benefits can be categorized into four primary domains: physical, emotional, cognitive, and social (Savage, 2021).

Participating in youth operas provides a unique opportunity for the enhancement of vocal and dancing skills, particularly when individuals are actively involved in the performance. Research indicates that engaging in musical and theatrical activities promotes fine motor skills, coordination, and body awareness (Stevens, 2018). The physical demands of singing, acting, and dancing in a performance context encourage participants to develop greater control over their bodies and voices, fostering not only technical proficiency but also overall physical fitness.

Youth operas create a supportive environment that facilitates emotional expression. This is crucial during the formative years, as children and adolescents often grapple with complex feelings and experiences. According to Cohen (2019), the arts serve as a valuable outlet for emotions, allowing young participants to explore and articulate their feelings in a constructive manner (Levitin, 2013). The act of embodying characters and narratives can help

individuals process their own emotional landscapes, fostering resilience and emotional intelligence.

Engagement with youth operas stimulates cognitive development by igniting curiosity and encouraging creativity. The complexity of operatic narratives and the richness of musical composition challenge young audiences to think critically and imaginatively. Research by Dullea (2019) suggests that participation in the arts enhances cognitive flexibility and problem-solving skills, as children learn to navigate the intricate interplay of story, character, and music. This creative engagement not only supports cognitive development but also nurtures a lifelong love for the arts.

Youth operas also play a significant role in enhancing social skills, identity exploration, and inclusivity. Collaborative performance fosters a sense of belonging and community among participants, as they work together toward a common goal. According to Vygotsky's (1978) social development theory, social interaction is fundamental to cognitive development, and collaborative artistic endeavours provide rich contexts for peer engagement. Furthermore, participation in youth operas encourages exploration of diverse identities and perspectives, promoting empathy and cultural understanding among young individuals (Burrack & Matlas, 2006; Denac, 2002).

These benefits underscore the importance of integrating youth opera into educational and community settings, as they contribute significantly to the holistic development of young individuals (Kovačič, 2019). Further research and practice in this area are essential to fully realize the transformative potential of youth operas in fostering well-rounded, emotionally resilient, and socially engaged future generations.

THE DESCRIPTION OF THE OPERA *KEKEC* IN *ŠKRAT SKOVİK*

The youth opera *Kekec in škrat Skovik* was created by composer Tomaž Habe and librettist Milan Dekleva. The story takes place at the time of the winter solstice, when, according to the beliefs of our ancient peoples, the cycle of life ends, and a new one begins. The villagers celebrate this miraculous turn of nature, which works in perfect harmony and balance. People should follow and respect this transformation of nature. The story follows the original idea, but it has been modernized. We have the mischievous Kekec who helps everyone, the blind Mojca who hopes for a cure for blindness, and the clumsy and cowardly Rožle. At the centre of the action is the Bedanec, who scares the children, kidnaps Mojca and has no respect for nature. He believes that the girl will be saved by Kosobrin, and that he himself will be able to get his hands on the healing eye drops. He would make a fortune from them and invest the money in a Swiss bank. Here we see the corrupt mentality of today's mad world, but also the loneliness of this impoverished man. His opposite is Kosobrin, who is

loved by everyone; he lives in nature and believes that nature heals. Kekec follows his heart and, disguised as the elf Skovik, scares the Bedanec into retreating. The story is left open, so we do not find out if he really leaves the village or if he stays.

The music in the opera is based on contemporary musical practices but is accessible and suitable for young audiences. The composer has combined operatic elements with folk tunes and elements of the musical, bringing them closer to today's children.

Based on the theoretical backgrounds we formulated the following two research questions:

RQ1: What are the elements of youth opera (YO) that promote high attentiveness (curiosity and interest), emotional captivation, identification and empathizing?

RQ2: Do children have the ability to recognize musical aesthetics, defined as the structural and emotional qualities that contribute to a composition's perceived beauty and appeal?

METHODOLOGY

In our study we will present the musical characteristics of the work and the depth of experience it offers to children and adults. We used qualitative and quantitative data. First, we observed the immediate response to the opera *Kekec* during a live public performance of the opera in a cultural centre in Ljubljana. After the performance we gave teachers questionnaires and instructions on how to apply them with children in the following week. Children gave their feedback through drawings and responses to a simple questionnaire, and teachers gave feedback by answering the survey as well.

PARTICIPANTS

In our study 77 primary school children from 3 schools were included. We included two different primary schools, one urban and one suburban, and one music school. The age of children was from 9 to 14 years. We got complete responses from 3 music teachers, one from each school.

RESEARCH DESIGN

First, we observed the children's behaviour during the performance and created anecdotal records where we were mostly focused on the children's

involvement, the emotional atmosphere in the hall and the presence of boredom, chatter, anxiety and other signs of children's behaviour that could help us understand if the operatic work managed to grasp the children's attention and allowed identification with the characters on the stage. The focus was on understanding if the power of the work was strong enough to emotionally touch children and trigger their curiosity and identification.

The second part of the data gathering was held in the schools, during music lessons held by teachers who accompanied children at the performance. Approximately one week after the performance, the children were asked to draw a picture and answer some simple open questions about the performance.

The third part of data gathering was the teachers' questionnaires, composed of closed and open questions, which were answered at the same time as the children's.

Teachers sent all the questionnaires and drawings to researchers who then analysed the data.

All teachers provided parental consent and the personal information of the children was coded.

Table 1

Research methods and types of data obtained

METHOD	Type of data
Observation	Anecdotal record of children's behaviour during the opera performance
Analysis of Children's drawings	Basic elements of drawings
Questionnaires (qualitative data)	Children's and teachers' answers

RESULTS

Observation of children's behaviour: anecdotal record

The children were pleasantly excited when they entered the auditorium and were eagerly awaiting the start of the performance. They easily found their way around the hall, and the teachers did not have to restrain them.

The very beginning of the show, with the arrival of the night watchman, drew them in and they fell completely silent and let the action on stage take over. They followed the action closely, and in places some of them lost focus, started to look around or become restless (kicking legs, disturbing other kids). But they sat quietly, maintained eye contact with the stage, and moved to the rhythm of the music whenever one of the main characters sang a song (Mojca especially caught their attention).

The set gave the show a very good focus; the change of the scenery on the stage brought just enough change to allow the children to re-immense

themselves in the story and follow it through to the end. They had verbal reactions as: ‘wow’, ‘oh’, ‘look, it is snowing’ and they remained still and quiet after the changes, establishing focused eye contact with the stage.

It was also felt that they were following the plot twists and turns, which were resolved with a song of the whole choir and soloists at the end, which managed to tie the whole action on stage and in the hall together with harmony.

During the performance, the children were mostly quiet, occasionally moving to the music and sighing audibly. At the more tense moments of the story, some of them ‘stiffened’ a little and leaned forward. Occasionally they became a little restless, especially during the longer scenes. Most of the children were smiling, occasionally looking at each other and commenting on the action on stage. There was also some restlessness and chatter, but most children were observant and focused on the performance on the stage.

Analysis of children's drawings

(drawn in the school approximately one week after attending the opera).

Immersion and attention

To understand the level of immersion and attention from the children's drawings we looked at the number of main characters, elements of the scenery, elements of the performance (the presence of the orchestra, snowing, surtitles, the hall full of children watching, the conductor). We were also curious if the elements of songs would be present in the drawings.

In the drawings the main characters of the opera were prevailing (Kekec, Mojca, Bedanec, Nightwatch, Kosobrin, the children). The emotional expressions of the characters were evident and clear. Children were able to recognize the main attitude of each of them. The characters in the drawings were mostly static; only one drawing shows movement. Many drawings show the whole hall, the stage, the curtain, the seats for the audience, the orchestra, the conductor, even the surtitles. Besides the main characters and the set, there were also many scenery details in the drawings such as mountains, houses, and snowflakes. On some drawings the characters from the song about ‘Pehta’ and the bee were also present, even if ‘Pehta’ in person was not present at all in the opera. It was evident that the children noticed many details and that the whole experience got their attention.

Emotional expression

For capturing emotional expression from the drawings, we observed colours, intensity and the power of the stroke. We also observed the position of the drawing on the sheet of paper and the composition. The overriding emotion is one of joy and interest, which is felt through the details of the story depicted in the drawings by strong strokes, use of clear and bright colours, and large and detailed figures. The drawings are drawn on the whole sheet, the figures

are large, clearly identifiable and drawn mostly in red, blue, yellow, brown and green colours.

The impact of the show

The evidence of lasting impressions from the performance was clear because the drawings were made one or even two weeks after attending the show. To remember the experience so thoroughly the child must be relaxed and attentive during the performance. If not, the details would be forgotten. The main criteria for seeing the impact of the show in the drawings was the presence of elements that were not present (the character from the poem), the details of the concert hall, and the clearly expressed characters and storyline.

Analysis of children's answers to open questions in the questionnaire
(filled in at school approximately one week after attending the opera).

Table 2

Children's answers to the questionnaire

What did you like best?	'singing', 'when Mojca sang' (45), 'the scene', 'when the snow started to fall', 'when the stage spins' (8)
What you disliked, did something bother you?	'people chatting', 'someone taking photos', 'rude people sitting in front of me' (33), 'sometimes the orchestra was louder than the soloists', 'I didn't like Kekec's high voice', 'I didn't like Bedanec's singing', 'bad microphone', 'hard seats', 'lights from behind', 'murmuring', 'that the text was forgotten' (17) 'when Bedanec was bullying people', 'when the Kekec was fooling Rožle' (3)
Who sang the most beautifully?	'Mojca's song, which was chosen as the most beautiful by most of the children' (46), and 'Kekec' (44)
Which song did you like best?	'Mojca's sad song about her blindness', all of the songs', 'the first song of the night watch', 'Bedanec's song', 'choir of the villagers, children's choir', 'Kekec's song about Pehta and the bee'

The children were impressed by the singing and the story, as most of them (57%) who answered the question: 'What did you like best?' spontaneously mention that they liked the singing the most ('that they sang', 'singing', 'when Mojca sang'); 58% of them mention the characters or scenes from the story ('when Kekec saved Mojca', 'when Rožle scared Kekec'); a few children (10%) also mention the scenery ('the scene', 'when the snow started to fall', 'when the stage spins').

Of all the musical elements, the one that spoke to them the most was Mojca's song, which was chosen as the most beautiful by most of the children (59%), and the song of Kekec (57%), but the fact that the boy who sang the role

was a classmate and friend of theirs was also a strong factor in this. Both songs are very melodic and were vocally very well performed.

The entrance song of the night watchman and the final song sung by the whole choir of performers were also mentioned as beautiful by 10% of the children.

The opera captured the attention of the children and, from their answers to open-ended questions, they were able to empathize with the characters. This is shown by the fact that most of them were not distracted by anything, they liked everything (43%); however, they were very disturbed by the inappropriate behaviour of some people in the auditorium (14%), (they answer the question: 'Was there anything that bothered you?' by the following: 'people chatting', 'someone taking photos', 'rude people sitting in front of me') and also by the behaviour of the characters on stage that children found troubling ('when the Bedanec was bullying people', 'when the Kekec was fooling Rožle'). Performance errors were also noted and were disturbing to them (22%) ('sometimes the orchestra was louder than the soloists', 'I didn't like Kekec's high voice', 'I didn't like Bedanec's singing', and three children answered that they did not like the more scary moments of the story ('when Bedanec caught Kekec', 'when Bedanec kidnapped Mojca').

Children mentioned also some technical issues: 'bad microphone', 'hard seats', 'lights from behind', 'murmuring', 'that the text in captions was not the same as in the singing'.

It was surprising for us that 68 out of 77 children (88%) expressed their wish to go to the opera again, even though most of them did not attend the opera before. This was a positive surprise since research suggests that children who have never attended an opera performance and have never taken part in such a performance more often expressed a prejudiced opinion about this form of art (Kuzmina, 2022). Perhaps the lack of one's own aesthetic experience in such cases is made up for by the opinion of adults or peers, and seeing peers enjoying or even performing at such an event could help change opinions and give children permission to enjoy the experience as well.

Most of the children (71%) indicated on the questionnaire that they also wanted to read the story of Kekec after the opera, which means that the performance engaged them and awakened their curiosity as well as their interest in reading. The data is summarized in the following table (Table 3).

Table 3

Children's answers on the quantitative part of the questionnaire

Boys and girls (N=77)	YES	NO
Would you like to perform in an opera?	28	49
Would you like to go to an opera performance again?	69	8
Have you ever attended an opera before?	50	27
Do you attend music school?	18 (14 also sing in the choir)	59
Do you sing in the school choir?	25 (14 also attend music school)	52
Do you also want to read the story of the Kekec?	57	20

Analysis of the questionnaire for teachers

(sent to the researcher along with the children's drawings and completed questionnaires with open and closed questions)

All three teachers rated the performance as very good or excellent, particularly impressed by the quality of the aesthetic experience, the setting, the story and the message of the performance.

They felt that the children and adults got the message that good triumphs over evil and that relationships between people are important. They found it particularly positive that children were performing, which had an additional positive impact on the young audience's empathy, experience, imagination and understanding of the play.

They noted that the performance calmed and engaged the children, especially children who knew the boy who sang the role of Kekec. They found it particularly positive that children were performing, which had an additional positive impact on the young audience's empathy, experience, imagination and understanding of the play. They noted that the performance calmed and engaged the children, especially children who knew the boy who sang the role of Kekec. They felt that the children and adults got the message that good triumphs over evil and that relationships between people are important.

DISCUSSION

RO1: What are the elements of YO that promote high attentiveness (curiosity and interest), emotional captivation, identification and empathizing? The results of our study pointed out that the artistically, carefully created youth opera has a strong positive impact on children. We demonstrated how they respond to the work emotionally by evoking a strong affective response and identifying with the story on the stage, and cognitively by empathizing with characters. As Malloch (2005) points out, creative artistic expression often

enables the transmission of complex ideas and emotions by creating a story in several different modalities simultaneously, thereby evoking affect. The performance enhanced the children's curiosity and motivation to also read the book of the story of Kekec lately as they pointed out in the questionnaire, where 74% of children answer positively to the question of whether they would like to also read the story in the book. That is a clear sign that the effect of the artistic work was complex and could promote reading as well.

The effect that the dynamics of art have on us is difficult to describe, but when it is effective, listeners or viewers are moved when they experience the nonverbal messages of a painting, film, or performance. Something in the flow of music, dance or gesture directly communicates and evokes emotions and sometimes physical movement, accompaniment (Trevorthen & Malloch, 2009, p. 83). What is this 'something'? How do we translate and share it? In our case it was clear that the narrative of the opera managed to meet the flow of children's emotionality and understanding and to broaden their understanding and curiosity. When we talk about creativity, art, and especially art for children, the question arises as to whether and why art for children is important, and what it is in the child's development that is most responsive to artistic language, and what it is in artistic language that has the most impact on the child's development (Kompan Erzar, 2015; 2016). The contemporary scientific view of child development emphasizes the importance of an emotionally safe, experientially calm (predictable, stable), yet rich (diverse and lively environment for the holistic development of the child's brain (Siegel, 2011). It is becoming increasingly clear that a child's direct contact with nature, its rhythm, art, free play, and improvisation, all within an emotionally rich and safe contact with an adult and peers, is essential for holistic and healthy development (Miranda, 2013). Contact with art and creativity is one of the areas that can provide indispensable experiences that help shape both mental and other cognitive abilities that would otherwise be impaired (Siegel, 2023).

RO2: Do children have the ability to recognize musical aesthetics, defined as the structural and emotional qualities that contribute to a composition's perceived beauty and appeal?

One of the most surprising results was the precision with which children were able to detect even the smallest slips in performance, either musical ones or technical ones. They expressed disapproval when the performances were interrupted by other spectators or by mistakes made by performers or technicians. They also highlighted that the most beautiful thing in the whole experience was the singing, especially the song about the wish to see nature and loved ones sung by a blind girl (Mojca). The features of this song were the most melodic and written in $\frac{3}{4}$ time. Nieminen et al. (2011) states that aesthetic processes are usually seen as pleasing and rewarding and are, thus, important and valuable experiences. The importance of aesthetic experience could be seen also at

the neuropsychological level (Barbot & Lubart, 2012). The multidimensional nature of aesthetic experience processes employs several brain areas and includes perceptual, emotional/affective and cognitive response. An aesthetic emotional response to music could be seen also in children. By the age of 6 or 7 years, familiar tonal music is preferred and considered to sound “prettier” than unfamiliar, atonal music. These findings propose that music preferences are affected by familiarity and prototypicality.

An investigation by Koelsch (2006) gives further support showing that similar brain structures were activated in 10 year-olds and adults by violations of harmony and tonality. The pleasure that children felt during Mojca’s song clearly shows that children from 7 years onward have a certain preference for tonal music and clear musical line (Hargreaves et al., 2006). Studies indicate that children aged 6 to 9 perceive music as beautiful, suggesting that the concept of beauty is significant in music judgments for both children and adults. This appreciation for beauty in music appears to develop around the age of 6, potentially linked to the acquisition of culture-specific knowledge about tonality (Nieminen et al., 2011).

Our findings are also in line with Kuzmina’s research (2022) where she discovered that:

The modern practice of the existence of the opera for children-listeners, which takes various forms and touches on a wide range of topics, testifies to its relevance, plasticity and versatility ... The presence of performances of this kind helps to conduct continuous training of new generations of young listeners, to foster their artistic taste and to form aesthetic guidelines ... Children engage in live communication, which promotes the formation of their own judgments and emotional experience, thus contributing to the growth and strengthening of the individual as a whole. (Kuzmina, 2022, p. 434)

CONCLUSION

The opera *Kekec in škrat Skovik* has clearly demonstrated how valuable it is for children to experience a high-quality, complex piece of musical and performing art. They were able to empathize very strongly with their peers singing on stage and quickly identified with the characters they were playing. They enjoyed it when their peers managed to conquer the villain and helped each other. The children clearly perceived a quality musical stage experience, spontaneously evaluating the quality of the performance, the clear, crisp tone of the singing, the accuracy and tunefulness of the performance, the balance between the lead voice and the accompaniment, the rhythmic and melodic clarity, and even noticed the little slips that distracted them. It is also interesting to note that they were very good at identifying inappropriate behaviour in the auditorium, that they were also attentive and able to perceive the underlying

messages of the opera, and that they also critically evaluated the behaviour of the characters in the story.

In thinking about the indispensable role of art in children's development, we would conclude that the way in which the adult and the child come into contact through art is the developmental space that most powerfully shapes and, later in adolescence, integrates the child's holistic understanding of self, relationships, rules and the world. The artistic creation that is meant to shape this space must therefore be both emotionally structured and regulated, which means that it must be attuned to the child's sensitivity and sensitivity to emotional stimuli, that it must follow the rhythm of the child's experience and not overtake it or rigidly shape it without contact with the child's actual experience. A structured work of art is one that is rhythmic, balanced and harmonized, not leaving unresolved emotional content but integrating it into a whole, whatever the emotional note of that whole (happy, sad, dreamy, wistful, elated, or angry). The 'story, the melody, the flow of action' that it weaves must resolve and integrate all the experiences that it has awakened in the child. Every emotional stimulus requires an emotional response, so it must have the appropriate intensity, duration and rhythm of repetition, and must allow sufficient time and space for the viewer or listener to respond emotionally (Kompan Erzar, 2015).

The clear musical structure, interwoven with a clearly presented story and elaborate, character-driven characters in the opera *Kekec*, allowed the children to understand, experience and empathize at the same time. This also gave them a holistic experience of relationships, kindness and loneliness, mercy and greed through their performing peers, which awakened their curiosity and interest. The attuned artistic creation allows the child to become emotionally involved in it, to attract their inner attention (physical, emotional response), to shape it and regulate it through meaning-making, and to conclude by creating a new emotional space together with them. This new emotional space is what drives development (Kolacz et. al., 2022).

The work of art that emerges as a creation in which adult virtuosity is intertwined with childlike immediacy and flexibility is therefore the one that will co-shape the development of children, who will become the audience whose spontaneity and reactions will make new creations and works of art possible. The living interpersonal contact of the adult creator with the world of children and adolescents allows for the emergence of art that is alive and that opens new spaces of integration and understanding of our everyday world as placed in a deeper and broader space in which new possibilities open again and again.

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Povzetek

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Otroška opera *Kekec in škrat Skovik* je bila podlaga za raziskavo, v kateri smo preučevali, kateri elementi opernega dela najmočneje nagovarjajo osnovnošolce, v kolikšni meri so slednji občutljivi na kvaliteto glasbene izkušnje in kako jo vrednotijo.

Odzive mladostnikov, starih od 9 do 14 let, na opero *Kekec in škrat Skovik*, smo opazovali na javnih uprizoritvah opere za šolsko populacijo. Po predstavi smo učiteljicam razdelili vprašalnike zanje in za učence. Učenci so v posebej za to namenjeni uri glasbenega pouka najprej narisali sliko na temo opere, potem pa še odgovorili na nekaj preprostih vprašanj. Učiteljice so prav tako odgovorile na vprašalnik in vsa gradiva poslale raziskovalkam.

V raziskavi je sodelovalo 77 učencev z dveh različnih osnovnih šole, ene mestne in ene primestne, ter z ene glasbene šole. Ob operi *Kekec in škrat Skovik* se je jasno pokazalo, kako dragocena je za otroke izkušnja kvalitetnega, kompleksnega glasbenoscenskega umetniškega dela.

Analiza risb je pokazala, da so učenci predstavo pozorno spremljali, tudi po tednu ali več od obiska predstave so risali detajle scenografije, dvorane, izraze na obrazih likov. Prevladujoče čustveno doživljanje so izražali skozi moč potez, intenzivnost barv in risanje po celem listu.

Iz odgovorov na anketna vprašanja je razvidno, da sta otroke najbolj nagovorila petje in zgodba, saj jih je večina (41) na vprašanje »Kaj ti je bilo najbolj všeč?« spontano navedlo, da jim je bilo najbolj všeč petje (»da so peli«, »petje«, »ko je Mojca pela«). Zelo močno so se lahko vživeli v svoje vrstnike, ki so peli na odru, in se hitro poistovetili z liki, ki so jih igrali. Motilo jih je neprimerno vedenje nekaterih v dvorani. Bili so pozorni in sposobni zaznati tudi temeljna sporočila opernega dela ter tudi kritično vrednotili vedenje likov v zgodbi. Kljub temu da večina učencev ne poje v zboru niti ne obiskuje glasbene šole (50 od 77), so vsi razen devetih izrazili željo, da bi še obiskali operno predstavo. Velika večina (55) učencev si je po ogledu opere želela tudi prebrati zgodbo o Kekcu, kar pomeni, da jih je predstava pritegnila in prebudila njihovo radovednost ter tudi zanimanje za branje.

Glede sposobnosti prepoznavanja elementov nas je presenetil bogat odziv učencev na glasbene elemente. Učenci so prepoznavali kvalitetno (točno in natančno) izvedbo, čist, jasen ton petja. Najbolj jih je nagovorila Mojčina pesem, ki jo je kot najlepšo izbralo največ učencev. Opazili pa so tudi spodrsaljke, zmotile so jih tehnične in izvajalske napake (17 učencev): »včasih je bil orkester glasnejši od solistov«, »Kekčev visoki glas«, »Bedančevo petje«, »slab mikrofoni«, »trdi sedeži«, »luči izza«, »šumenje«.

Učiteljice so predstavo ocenile kot zelo dobro oz. odlično, prepričali so jih kvaliteta estetske izkušnje, scena, zgodba in sporočilo predstave. Opazile so, da je predstava učence umirila in pritegnila, še posebej tiste, ki so iz glasbene ali osnovne šole poznali fanta, ki je pel naslovno vlogo Kekca.

Jasna glasbena struktura, ki se je prepletla z jasno podano zgodbo in izdelanimi, karakternimi liki, je učencem omogočila, da so hkrati razumeli, notranje doživljali in sočustvovali s posameznimi liki. S tem so preko svojih nastopajočih vrstnikov in čustvenega odziva, ki ga je prebudilo glasbeno delo, doživeli tudi celostno izkušnjo o odnosih, dobroti in osamljenosti, usmiljenju in pohlepu, ki je v njih prebudila radovednost in zanimanje.

KRMARJENJE MED SCILO IN KARIBDO: IZZIVI IN PASTI IZBIRE REPERTOARJA ZA SREDNJEŠOLSKE ZBORE

NAVIGATING BETWEEN SCYLLA AND CHARYBDIS: CHALLENGES
AND PITFALLS IN REPERTOIRE SELECTION FOR HIGH SCHOOL CHOIRS

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Izvleček: Prispevek teoretično preučuje ključne kriterije, ki vplivajo na izbiro primerne- ga repertoarja za srednješolske zборе, kot so tehnična zahtevnost, emocionalna globina, slogovna raznolikost, vokalne sposobnosti pevcev v obdobju mutacije in pomen kultur- ne raznolikosti. Na podlagi pregleda znanstvene in strokovne literature ponuja tudi kon- kretno smernice za zborovodje, kako s premišljeno izbiro skladb ustvariti spodbudno in učinkovito okolje za celosten umetniški ter osebni razvoj mladih pevcev.

Ključne besede: repertoar, srednješolski zbori, vokalna tehnika, mutacija, kulturna razno- likost, motivacija

Abstract: This paper theoretically examines the key criteria that influence the selection of appropriate repertoire for high school choirs, such as technical difficulty, emotional depth, stylistic diversity, vocal abilities during the voice mutation period, and the impor- tance of cultural diversity. Based on a review of scientific and professional literature, the paper also offers practical guidelines for choir conductors on how to create a supportive and effective environment for the holistic artistic and personal development of young singers through thoughtful repertoire selection.

Keywords: repertoire, high school choirs, vocal technique, mutation, cultural diversity, motivation

UVOD

Ameriška dirigentka Lynne Gackle (2006, str. 101) je v svoji razpravi o repertoarju za otroške zборе zapisala: »Izbor literature je pomemben ključ, ki odklepa vrata uspeha pri naših pevcih.«¹ V njej je izpostavila pomen primerne izbire zborovskega repertoarja, ki na eni strani omogoča teh- nični in umetniški razvoj mladih pevcev, na drugi pa spodbuja njihovo strast do petja in jim pomaga vzpostavljati globljo povezavo z izvajano glasbo.

Njene ugotovitve lahko prenesemo tudi na področje srednješolskega zbo- rovstva, saj je tudi pri mladostnikih, starih med 15 in 19 let, izbira primerne- ga

1 Angl.: »Selection of literature is an important key which unlocks the doors of success with our singers.«

repertoarja ključnega pomena za njihov glasovni in širši umetniški razvoj, oblikovanje odnosa do glasbene umetnosti, hkrati pa zanimiv, premišljen repertoar predstavlja tudi močno motivacijsko sredstvo. Vokalno-tehnične zahteve, emocionalna globina in raznolikost zvrsti so le nekateri izmed kriterijev, ki jih je treba upoštevati pri izbiranju repertoarja. S pravim izborom pevske literature, ki pevcem predstavlja izziv, a jih ne presega, lahko zborovska glasba postane orodje za osebno rast in umetniško izražanje, preko katerega lahko mladi pevci raziskujejo sebe, svoje glasbene sposobnosti in široko obzorje glasbene umetnosti.

Številni avtorji ugotavljajo, da zborovski repertoar služi kot sredstvo, skozi katerega pevci urijo izvajalske veščine, spoznavajo glasbene koncepte in glasbeno zgodovino ter utrjujejo svojo kulturno zavest. Premišljen izbor repertoarja lahko mlade pevce pripelje do celovitejšega poznavanja obsežne zborovske dediščine in s tem tudi spodbuja spoštljiv odnos do zborovske umetnosti (Crocker, 2000; Forbes, 2001; Reames, 2001; Stith, 2017).

Lau (2023) priporoča, da zborovodje že na začetku kariere vzpostavijo osebno bazo podatkov o dostopnem repertoarju. Bazo naj bi redno posodabljali s skladbami, ki so jih zborovodje že izvedli, in dopolnjevali s tistimi, ki so jih odkrili šele nedavno. Pri tem je pomembno, da so skladbe kategorizirane glede na težavnost, osnovne glasbene značilnosti, tematiko ter druge podatke, kot so trajanje, inštrumentacija oz. glasovna razporeditev, jezik, slogovno obdobje ipd.

Z vidika raznolikosti repertoarja se zborovodje spodbuja k izbiri skladb različnih stilov in obdobj, vendar nekateri raziskovalci ugotavljajo, da določeni zborovodje pri tem segajo le po omejenem naboru. Zborovodje srednješolskih zborov dajejo velik poudarek predvsem lahkotnejši, popularni zborovski literaturi in z zadržkom segajo po širšem stilsko ter zgodovinsko opredeljenem repertoarju (Forbes, 2001; Reames, 2001).

Pomemben vidik pri izbiri repertoarja, kot poudarja Leach (2001), je kulturna raznolikost, saj pevce izobražuje o glasbeni tradiciji različnih kultur in jim hkrati omogoča razvoj novih veščin, kot so petje v različnih jezikih, spoznavanje raznolikih vokalnih zakonitosti (še posebej pri specifičnih načinih petja tujih ljudskih pesmi) in prilagajanje glasbenim slogom. Vključevanje repertoarja z multikulturnim ozadjem povečuje glasbeno pismenost pevcev in krepi njihovo sposobnost izvajanja glasbenih del na avtentičen način. Hkrati pevcem in občinstvu omogoča poglobljeno doživetje neznanih glasbenih tradicij.

Zanimiva je raziskava, izvedena med zborovodji srednjih šol na Floridi, v Georgii, Severni Karolini, Južni Karolini in Virginiji, ki je pokazala, da so zborovodje, ki so bili prepoznani kot izjemni, s svojimi zbori izvajali veliko bolj raznolik program, vključujoč tako klasična zborovska dela kot ljudsko in popularno glasbo, kot splošna populacija zborovodij (Forbes, 2001). To

nakazuje dejstvo, da na izbiro repertoarja vplivajo tako strokovnost kot tudi razgledanost zborovodje ter kvaliteta zbora.

Premišljeno izbran repertoar, prilagojen tehničnim sposobnostim pevcev, igra ključno vlogo pri ohranjanju motivacije in navdušenja za petje. Kulturno raznolik repertoar lahko dodatno spodbudi motivacijo, saj predstavlja zanimiv izziv, ki pevce pritegne in jih hkrati ne preobremeni (Lucas, 2012).

IZBOR LITERATURE ZA DELO S SREDNJEŠOLSKIMI ZBORI V SLOVENSKIH PUBLIKACIJAH

V Sloveniji ni veliko gradiva, ki bi obravnavalo izhodišča za izbor zborovske literature za posamezne zborovske sestave, zato se zdi, da se zborovodje zanašajo predvsem na znanje, pridobljeno s formalnim izobraževanjem (npr. pri zborovodskih predmetih tekom študija) ali z lastnimi izkušnjami petja in dela z različnimi zbori. Izjema so osnovnošolski (otroški) zbori in zbori v glasbenih šolah – ta dva segmenta sta krovno opredeljena v učnem načrtu razširjenega programa za osnovne šole (Žvar, 2003) in učnem načrtu za pevski zbor kot predmet v glasbeni šoli (Ministrstvo za izobraževanje, znanost in šport in Zavod Republike Slovenije za šolstvo, 2022). Pomemben prispevek k oblikovanju usmeritev pri delu z najmlajšimi pevci predstavljajo prizadevanja Dragice Žvar (2002), ki je v svojem dolgoletnem delovanju na Zavodu Republike Slovenije za šolstvo temo osvetlila z različnih zornih kotov – tako znanstvenoraziskovalno kot tudi aplikativno preko različnih priročnikov in usmeritev. Priročnikov oz. drugih del, ki bi sistematično obravnavala izhodišča za ostale zборе v vertikalni (mladinski, odrasli, seniorski ipd.), pa primanjkuje. Zadnjo monografijo, *Osnove dirigentske tehnike* Boruta Smrekarja, je leta 2015 izdal Javni sklad Republike Slovenije za kulturne dejavnosti, a se področja izbora vsebinskega repertoarja ne dotika. O omenjeni vrzeli je v uvodniku knjige pisal tudi Sebastjan Vrhovnik (v Smrekar, 2015, str. 5):

Literature za dirigiranje je na Slovenskem sicer nekaj na voljo, a njeno število avtorjev ni ravno obsežno, med posameznimi izdajami teh del pa je navadno moralo preteči precej let. Priročniki za dirigiranje so zato posebno dragoceni, vsakršno novo delo je dobrodošlo, saj pomembno dopolnjuje tovrstno literaturo pri nas. V preteklosti so se s področjem zborovskega dirigiranja sistematično ukvarjala vidna imena slovenske glasbe in poskrbela, da smo imeli oziroma imamo tovrstno strokovno literaturo tudi v slovenskem jeziku. Prvi, ki se je posvetil pisanju priročnika za dirigiranje, je bil France Marolt. Pripravil je delo z naslovom *Skripta prvega pevovodskega tečaja*, izšlo pa je tik po 2. svetovni vojni, natančneje leta 1946. Adolf Groebming je avtor priročnika *Zborovodja*, ki je zasnovan v treh delih in je kot celota izšel pri Državni založbi Slovenije leta 1950. Čez dobri dve desetletji, leta 1971, je Radovan Gobec napisal priročnik *Dirigiranje*, izdala pa ga je Zveza kulturnih prosvetnih organizacij

Slovenije. Slovenski prostor je moral nato čakati kar 45 let, da je pred nami posodobljena strokovna literatura avtorja dr. Boruta Smrekarja *Osnove dirigentske tehnike*.

Kljub vprašanju aktualnosti povojne literature za metodiko zborovstva pa je smiselno izpostaviti takratni pogled na repertoarno izbiro, saj nekatere premise pri izboru repertoarja veljajo še danes. Tako Groebming (1948), Gobec (1958) kot Gregorc (1982) opozarjajo, da je pri izboru skladb treba postopati oprezno, z veliko mero preudarnosti. Gobec v svoji *Metodiki zborovstva* (1958) izboru skladb in sestavljanju koncertnih programov pripisuje pglavitno vlogo. Proces predstavlja kot večdimenzionalen, saj zajema tako umetniško raven zborovodje, pedagoške in strokovne vrline presojanja primernosti skladb kot tudi ideološko naravnost. Izpostavlja tudi potrebo po poznavanju literature, ki omogoča raznolikost in zanimivost zborovskih programov. Prav tako opozarja na pogoste pomanjkljivosti, kot so npr. neprimernost skladb z ideološkega ali vsebinskega vidika, pomanjkanje umetniške vrednosti, prevelika zahtevnost za zbor ali celo za zborovodjo samega.

Zavedanje o pomenu pravilne izbire repertoarja in razumevanje njegove vloge v razvoju mladih pevcev nas vodi k nadaljnjemu raziskovanju specifičnih vidikov, ki jih je treba upoštevati pri delu s srednješolskimi zbori. Značilnosti glasov v obdobju mutacije, ki jih bomo obravnavali v nadaljevanju, predstavljajo ključno izhodišče za razumevanje vokalno-tehničnih zahtev, ki jih mora izpolnjevati izbrani repertoar. Prav tako bomo preučili glasbeno primerčnost skladb, vključno z melodičnimi, s harmonskimi in z oblikovnimi značilnostmi, ter raziskali, katere glasbene založbe se v svojih edicijah posebej posvečajo srednješolskim zborom.

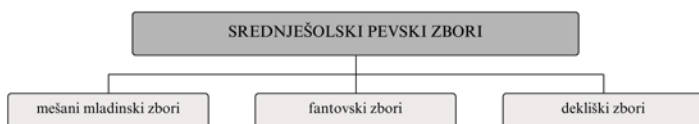
TEORETIČNA IZHODIŠČA PRI IZBORU REPERTOARJA ZA SREDNJEŠOLSKPEVSKE ZBORE

Natančnejša opredelitev pojma *srednješolski pevski zbor* se zdi na prvi pogled samoopredeljujoča, vendar je odvisna od geografskega in kulturnega konteksta ter ustrojenosti šolskega sistema posameznih okolij. V tem prispevku obravnavamo srednješolske zборе v slovenskem okolju, torej izraz *srednješolski pevski zbor* predstavlja zasedbo, v kateri pojejo mladostniki, stari od 15 do 19 let.

V večini primerov je v slovenskem prostoru pevski zbor vključen v nadstandardni šolski program in ga ponujajo tiste srednje šole, ki imajo zaposlenega glasbenega pedagoga (Breznik, 2018). To so splošne gimnazije, umetniške gimnazije ter srednje vzgojiteljske šole. Ker v tem delu vzgojno-izobraževalnega

Slika 1

Klasifikacija srednješolskih pevskih zborov



sistema delovanje pevskih zborov do šolskega leta 2022/2023² ni bilo sistematično urejeno, je bil obstoj zborovske dejavnosti odvisen predvsem od samoiniciativnosti in interesa posameznega glasbenega pedagoga ter parcialnih sistemskih rešitev šole, kako ure zborovskih vaj vključiti v okvir ur obveznih izbirnih vsebin. Slednje vsaka šola ponuja v drugačnem obsegu. Kljub pomanjkljivi zakonski urejenosti področja tudi tu najdemo posamezne primere, ko posamezne šole svojo prepoznavnost gradijo ravno na podlagi uspehov glasbenih zasedb (zborov ali orkestrov).

Srednješolski zborovski sestavi se v strokovni literaturi pojavljajo v treh različicah – kot mešani mladinski, fantovski in dekliški zbori (Gačnik, 2017).

V kontekstu zborovskih tekmovanj se srednješolski pevski zbori najpogostejše umeščajo med mladinske zbore (angl. *youth choirs*), pri katerih je starostni razpon praviloma večji.

O definiciji pojma mladinski zbor (angl. *youth choir*) polemizira nemška dirigentka Anne Kankainen (2010). Ugotavlja, da obstoječe definicije, ki temeljijo predvsem na starostnih omejitvah, ne zadostujejo za celovito opredelitev tega pojma. Anne Kankainen poudarja, da je za zagotavljanje enakih ali vsaj podobnih pogojev tekmovanja na mednarodnih zborovskih dogodkih potrebna standardizacija kategorij. V analizi različnih definicij, ki jih uporablja jo mednarodni zborovski dogodki, ugotavlja, da se starostne omejitve močno razlikujejo, in na podlagi analize predlaga mednarodne smernice za definiranje otroških in mladinskih zborov, ki temeljijo na kombinaciji najvišje in povprečne starosti pevcev. Pri tem izpostavlja, da je treba upoštevati tudi značilnosti mladih glasov in njihovo spremembo med puberteto. Njen predlog kategorizacije mladinskih pevskih zborov je sledeč:

- mladinski zbori (dekliški zbori, fantovski zbori in mešani zbori v ločenih kategorijah): najvišja starost 26 let, povprečna starost ne sme presegati 18 let,

2 S šolskim letom 2022/2023 Pravilnik o spremembah in dopolnitvah Pravilnika o normativih in standardih za izvajanje izobraževalnih programov in vzgojnega programa na področju srednjega šolstva (2021) prinaša sistematizacijo delovnega mesta učitelja, ki vodi pevski zbor ali orkester, če zbor oz. orkester ni obvezna sestavina izobraževalnega programa.

Preglednica 1

Primerjava starostnih propozicij na različnih zborovskih tekmovanjih

Zborovsko tekmovanje	Starostna opredelitev		
	Mešani mladinski zbori	Fantovski zbori	Dekliški zbori
35. mladinski pevski festival Celje/27. državno tekmovanje in revija pevskih zborov (Javni sklad Republike Slovenije za kulturne dejavnosti, b. l.)	Mlajši od 20 let (10 % pevcev lahko za eno leto presega starostno omejitev)	Mlajši od 20 let (10 % pevcev lahko za eno leto presega starostno omejitev)	Mlajši od 20 let (10 % pevcev lahko za eno leto presega starostno omejitev)
Aegis Carminis 2023, Koper, Slovenija (3rd International Choral Competition Aegis Carminis 2023, b. l.)	Do 19 let	/a	/a
XXX Concorso Internazionale 2024, Verona, Italija (Associazione Gruppi Corali Veronesi, b. l.)	Do 25 let	Od 25 let	Do 25 let
7 th Vietnam International Choir Competition 2023, Hôì An, Vietnam (7th Vietnam International Choir Competition, b. l.)	Do 25 let ^b	Do 25 let	Do 19 let
Budapest International Choir Festival & Competition 2023, Budimpešta, Madžarska (18th Budapest International Choir Competition and Festival, b. l.)	Do 19 let ^c	Do 19 let	Do 19 let
7 th International Choir Festival "Tallinn 2023", Talin, Estonija (The 17th International Choir Festival "Tallinn 2023", b. l.)	Do 20 let (20 % pevcev lahko presega starostno omejitev, vendar ne več kot do 25)	/a	/a
27th International Choral Competition of Preveza 2023, Preveza, Grčija (27th International Choral Competition of Preveza 2023 (ICCP 2023), b. l.)	Do 25 let	/a	/a
Golden Gate International Choral Festival 2023, Oakland, ZDA (Golden Gate International Choral Festival, b. l.)	Do 25 let	/a	/a

Zborovsko tekmovanje	Starostna opredelitev		
	Mešani mladinski zbori	Fantovski zbori	Dekliški zbori
7 th International Baltic Sea Choir Competition, Jūrmala, Latvija (<i>Regulation: 8th International Baltic Sea Choir Competition Participation Regulation</i> , b. l.)	Do 17 let	/ ^a	/ ^a
City of Derry International Choir Festival, Derry, Združeno kraljestvo (<i>City of Derry International Choir Festival: Syllabus 2023</i> , b. l.)	Starejši od 15 let	/ ^a	/ ^a
Slovakia Cantat 2024, Bratislava, Slovaška (Bratislava Music Agency, b. l.)	Do 21 let ^d	Do 21 let	Do 21 let
Young Bohemia Prague 2024, Praga, Češka (Events Bohemia, b. l.)	Od 8 do 26 let	Od 8 do 26 let	Od 8 do 26 let

Opombe. Podatki v preglednici so povzeti s spletnih strani zborovskih tekmovanj, dostopnih avgusta 2024.

^a Kategorija na tem zborovskem tekmovanju ne obstaja oz. ni posebej opredeljena.

^b Enaki pogoji veljajo tudi za ostala tekmovanja, ki jih organizira Interkultur, npr. Hull International Choir Competition 2023 (Hull, Združeno kraljestvo), Vox Lucensis (Lucca, Italija), Canta al Mar (Calella in Barcelona, Španija), International Johannes Brahms Choir Festival and Competition (Wernigerode, Nemčija) idr.

^c Enaki pogoji veljajo tudi za ostala tekmovanja, ki jih organizira MeetingMusic, npr. International Franz-Schubert Choir Competition & Festival (Dunaj, Avstrija), Concorso Corale Internazionale (Riva del Garda, Italija), Per Musicam ad Astra (Toruń, Poljska) idr.

^d Enaki pogoji veljajo tudi za ostala tekmovanja, ki jih organizira Bratislava Music Agency, npr. International Youth Music Festival I in II, Slovakia Cantat idr.

- fantovski zbori (SATB³): starost od 10 do 26 let, povprečna starost ne sme presegati 18 let.

Ta kategorizacija po njenem mnenju omogoča večjo fleksibilnost, saj ne postavlja zgolj strogih starostnih omejitev, temveč se osredotoča na povprečno starost. Kljub temu da je predlagana kategorizacija le predlog, bi lahko predstavljala pomemben korak k standardizaciji definicij otroških in mladinskih zborov na mednarodni ravni.

Iz vseh zapisanih ugotovitev lahko zaključimo, da so srednješolski zbori včasih na podiju mednarodnih tekmovanj težko konkurenčni, saj se soočajo z različnimi starostnimi omejitvami in kategorizacijami, ki so odvisne od posameznega tekmovanja. Poleg tega je izbira repertoarja za takšne zборе pogosto izziv, saj mora zborovodja upoštevati tako starostne omejitve kot tudi specifične vokalne značilnosti in sposobnosti pevcev.

SPLOŠNE GLASBENE SPOSOBNOSTI IN VREDNOSTNI SISTEM MLADOSTNIKOV

Obdobje mladostništva, ki ga zaznamujejo pomembne fiziološke, kognitivne, čustvene in socialne spremembe, je ključno tudi za razvoj glasbenih sposobnosti. Susan Hallam (2010) navaja, da na razvoj slednjih vplivajo vse večje kognitivne zmožnosti, izpostavljenost različnim žanrom in stilom ter družbenim kontekstom, v katerih se mladi ukvarjajo z glasbo. Razvoj se odraža predvsem v večji sposobnosti razumevanja in vrednotenja kompleksnih glasbenih struktur ter glasbenem okusu – ta postane bolj prefinjen in individualiziran. Prati tako se mladostniki naučijo uporabljati glasbo za čustveno samoregulacijo, kot sredstvo za oblikovanje identitete ter povezovanje z vrstniki. Vendar je pomembno opozoriti, da se razvoj glasbenih sposobnosti lahko med posamezniki zelo razlikuje, na kar vplivajo tako osebni (npr. prirojene glasbene sposobnosti, motivacija) kot tudi okoljski dejavniki (npr. vrednostni sistem v družini, glasbeno izobraževanje).

Poleg kognitivnega na razvoj glasbenih sposobnosti vpliva tudi čustveni razvoj mladostnikov. Glasba je močan čustveni stimulans in ko mladostniki postanejo čustveno zrelejši, pogosto razvijejo globljo čustveno povezanost z glasbo, ki jo poslušajo in izvajajo. Ta čustvena angažiranost jih lahko motivira, da vložijo več časa in truda v glasbene dejavnosti. Vloženi čas in trud lahko posledično vodita k izboljšanju glasbenih sposobnosti (Lamont, 2012).

Sodelovanje v glasbenih dejavnostih, kamor se uvršča tudi petje v zboru, lahko prispeva tudi k razvoju vrednot. Sodelovanje v zboru temelji na sodelovanju, disciplini in odgovornosti, kar pozitivno vpliva na vrednote, kot so timsko delo, prilagajanje, odgovornost in vztrajnost. Prav tako glasba, kot močan

3 Definicija vključuje tudi predmutacijske fantovske glasove.

estetski in čustveni stimulans, lahko razvija čut za estetiko. Vendar pa je pozitiven razvoj večdimenzionalen in vključuje etične, medosebne, državljske, duhovne ter druge vidike (Larson, 2011).

Pri obravnavi razvoja mladostnikov ne gre zanemariti tudi njihove socialne identitete. Na njen razvoj odločilno vplivajo vrstniki. V obdobju mladostništva, ko se oblikujejo ključni vidiki socialne identitete, ima sodelovanje v glasbenih dejavnostih, kot je petje v zboru, pomembno vlogo. Elizabeth Cassidy Parker (2014) v raziskavi ugotavlja, da je proces razvoja socialne identitete v zboru večstopenjski in se začne z odločitvijo za avdicijo, se nadaljuje skozi redno sodelovanje v zboru ter konča z željo po vračanju v to zborovsko skupnost. Na ta proces močno vplivajo čas, intenzivnost (pogostost) interakcij in velikost skupine. Udeleženci raziskave, pevci srednješolskih zborov, so poročali, da so se skozi sodelovanje v zboru naučili bolje razumeti sebe in druge. Iz tega izhaja, da aktivno sodelovanje v zboru ne vpliva le na razvoj glasbenih sposobnosti, temveč tudi socialnih veščin in socialne identitete.

Zborovsko udejstvovanje ima pozitiven vpliv na osebno zadovoljstvo pevcev in njihovo socialno povezanost. Zborovsko petje v tem kontekstu presega zgolj umetniško reproduktivno naravnost in postane tudi platforma za medvrstniško povezovanje. Kot ugotavljata Sigrun Lilja Einarsdottir in Helga R. Gudmundsdottir (2016), pevci poročajo o številnih osebnih in socialnih koristih, ki jih prinaša sodelovanje v zboru. Najpogosteje izpostavljajo občutek užitka in izpolnjenosti, ki ga prinaša skupinsko petje, ter pomembno vlogo pozitivne socialne atmosfere znotraj zbora. Raziskava je temeljila na vzorcu 205 pevcev iz desetih različnih islandskih ljubiteljskih zborov. Skoraj 96 % anketiranih je izpostavilo socialni vidik zborovskega petja kot izredno pomemben in 92 % jih meni, da njihov zbor predstavlja dobro socialno okolje. Poleg tega so poročali o pozitivnih spodbudah, ki jih prejemajo od drugih članov zbora, kar še dodatno prispeva k občutku povezanosti in pripadnosti skupini.

Katrina McFerran (2012) izpostavlja tezo, da glasba v življenju mladostnikov predstavlja na eni strani ogledalo za samorefleksijo, na drugi pa oder za interakcijo z okoljem. Po njenih besedah glasba deluje kot ogledalo, ki odraža čustveno in psihološko stanje mladostnikov ter hkrati predstavlja sredstvo za samorazumevanje in oblikovanje identitete. Poleg svojih refleksivnih lastnosti pa služi tudi kot oder za mladostnike, kar izboljšuje njihove medosebne odnose in lajša njihovo interakcijo z drugimi. Ta druga, izvajalska funkcija glasbe je še posebej pomembna v kontekstu oblikovanja identitete, saj mladostnikom nudi platformo za izražanje sebe in komunikacijo z vrstniki (McFerran, 2012).

Na učinke zborovskega petja na blagostanje mladostnikov opozarja tudi Jovana Milošević (2024), ki v sistematičnem pregledu literature analizira 12 raziskav, osredotočenih na psihološke, socialne, čustvene, kognitivne in fizične učinke te dejavnosti. Ugotavlja, da zborovsko petje spodbuja občutek dosežka, življenjsko zadovoljstvo in motivacijo, s čimer krepi psihološko blagostanje mladostnikov. Na področju socialnega blagostanja raziskave kažejo

na krepitev občutka pripadnosti in socialne identitete ter pozitivnih odnosov z vrstniki, kar mladostnikom omogoča oblikovanje trdnih socialnih vezi in občutka skupnosti. Čustveni učinki, kot so zmanjševanje stresa, izboljšano razpoloženje in ustvarjanje varnega prostora za čustveno izražanje, so ključnega pomena za čustveni razvoj v obdobju mladostništva. Poleg tega Jovana ilošević izpostavlja kognitivne koristi, kot so izboljšanje koncentracije, razvoj glasbenih veščin in večja pozornost, ter fizične učinke, kot sta boljša telesna pripravljenost in dihalne sposobnosti, ki dodatno podpirajo celosten vpliv zborovskega petja. Njena ugotovitev, da ima zborovsko petje dolgoročne pozitivne učinke na celosten razvoj mladostnikov, podpira tezo, da gre za dejavnost, ki presega zgolj umetniške ali tehnične dimenzije in pomembno vpliva na oblikovanje osebnosti ter razvoj socialnih kompetenc. Vendar pa avtorica opozarja tudi na pomanjkanje raziskav, ki bi se osredotočale izključno na mladostnike, saj številne preučujejo učinke zborovskega petja širše, pri različnih starostnih skupinah, vključno z odraslimi.

Ob vsem zapisanem se poraja vprašanje, kako naj zborovodja ob zavedanju vseh predhodno izpostavljenih spoznanj krmari med pastmi in izzivi izbire primerne repertoarja za srednješolske zbore. Ta izbor mora biti premišljen in prilagojen tako kognitivnemu kot čustvenemu razvoju mladostnikov, ki se v tem obdobju intenzivno oblikujejo. Zborovodja mora upoštevati, da se glasbeni okus mladostnikov razvija in postaja bolj individualiziran, hkrati pa se povečuje njihova sposobnost razumevanja in vrednotenja kompleksnih glasbenih struktur. Izbor skladb mora povečevati motivacijo, saj lahko razumevanje in čustvena povezanost z glasbo mladostnike spodbudita k večjemu vložku časa ter truda, kar posledično vodi k izboljšanju njihovih glasbenih sposobnosti. Poleg tega je pomembno, da izbor repertoarja podpira razvoj vrednot, ki so za mladostnike pomembne. Izbor repertoarja mora tako slednjim omogočati, da se skozi glasbo izražajo, komunicirajo in osebno oblikujejo.

ZNAČILNOSTI PEVSKIH GLASOV V OBDOBJU MUTACIJE

Obdobje mladostništva oz. adolescence je čas hitrih fizioloških sprememb, ki vključujejo tudi preoblikovanje pevskega glasu. Ta proces, znan kot mutacija, je ključen za razvoj pevskega glasu in predstavlja pomemben izziv tako za pevce kot za zborovodje, ki delajo s srednješolskimi zbori.

Mutacija glasu je naraven proces, ki se zgodi v obdobju adolescence, ko se telo začne spreminjati pod vplivom spolnih hormonov – testosterona pri fantih, estrogena pri dekletih. V tem procesu grlo izrazito zraste, glasilki se podaljšata. Na spremembo glasu vplivajo tudi rast in preoblikovanje odzvočne cevi ter spremenjene pljučne funkcije. Fantovski glas se v obdobju pubertete zniža za približno oktavo, saj se njihovi glasilki povečata tudi za 100 %, torej na dvojno velikost od izhodiščne (Hočevvar-Boltežar, 2010). Prav tako se izrazito

poveča in zaostri ščitasti hrustanec, ki postane viden tudi navzven kot Adamovo jabolko (Bizjak, 2017).

Pri dekletih mutacija poteka nekoliko manj opazno kot pri fantih. Lynne Gackle (1991) celo trdi, da naj se dekliški glas sploh ne bi spreminjal, temveč le razvijal. Pri tem pa naj bi – tako kot pri fantih – doživel mnogo fizioloških sprememb, ki v tem času rezultirajo v nestabilnem tonu, lomljenju glasu, slisnih prehodih med registri, raskavosti in splošnem nelagodju pri petju. Slovenska foniatrinja Irena Hočevnar-Boltežar (2010) izpostavlja, da lahko glasilki deklet v času mutacije zrasteta na 150 % prvotne velikosti, glas pa naj bi se ob tem znižal za največ kvinto.

Marina Bizjak (2020) opozarja, da se v tem obdobju lahko pojavijo različne težave, kot so nihanje glasovne višine, neenakomerna kakovost tona in težave pri nadzoru glasu; to pripisuje »velikemu razkoraku med spreminjanjem organov, ki služijo tvorbi in oblikovanju glasu, ter prilagajanju živčne kontrole tvorbe glasu na te spremembe« (str. 12). Zato mora biti pevski pedagog oz. v našem primeru zborovodja pozoren na individualni glasovni razvoj posameznega pevca in preudarno izbirati pevski repertoar. Za pedagoško delo z mladimi pevci Marina Bizjak v svoji knjigi tudi predlaga različne vokalno-tehnične vaje za pripravo telesa na petje, vaje za dihanje, zastavek, ozaveščanje resonančnih prostorov in doseganje resonančnega ravnovesja, agilnost, izenačevanje prehoda med registri, širjenje glasovnega obsega ter artikulacijo. Prizadevanja za uza-veščanje in razvoj pravilne vokalne tehnike pri delu z mladimi pevci podpirajo tudi drugi priročniki (Feguš, 2016; Slokar Bajc, 2017).

Za zborovodje, ki vodijo srednješolske zборе, je razumevanje obdobja mutacije ključnega pomena, saj lahko močno vpliva na sposobnost pevcev, da izvajajo določene skladbe, in hkrati lahko zahteva prilagoditve v izboru repertoarja. Prav tako je pomembno, da zborovodje razumejo, da je mutacija naraven in neizogiben proces, ki ga je treba obravnavati s potrpežljivostjo in z razumevanjem. Nenazadnje ne gre samo za fizičen proces, ampak lahko vpliva tudi na samozavest in samopodobo pevcev. Spremembe v glasu lahko povzročijo občutke negotovosti in sramu, kar lahko vpliva na njihovo motivacijo. Ključno vlogo zborovodij v tem času vidimo tudi v tem, da svoje pevce podpirajo skozi ta proces, jih spodbujajo in pomagajo razumeti, da so te spremembe naravni del pevskega razvoja.

SMERNICE PRI IZBORU REPERTOARJA

Raziskave na področju izbora zborovskega repertoarja so razširjene predvsem na območju Združenih držav Amerike, kjer se zborovska glasba pogosto obravnava skozi prizmo štirih ključnih meril: estetske privlačnosti, glasbene in praktične vrednosti, pedagoške vrednosti ter vključenosti v standardni zborovski kanon (Watson, 2017). Številni ameriški zborovodje se kljub časovni distanci

naslanjajo na Brunnerjev seznam vprašanj, ki naj bi si jih zborovodja zastavil, ko izbira repertoar. Ta vprašanja se nanašajo na poznavanje sposobnosti svojih pevcev, jasno zastavljene cilje, osebne preference in omejitve, glasbene parametre, kot so melodične, harmonske, ritmične značilnosti, vsebinsko primernost skladb idr. (Brunner, 1992).

Raziskava Lorraine Lynch (2020), ki analizira trende v zborovskem repertoarju, izvajanjem na konferencah Ameriškega združenja zborovskih dirigentov (American Choral Directors Association – ACDA), razkriva pomembne spremembe v glasbenih sporedih skozi desetletja. V letu 1978 so bili najpogostejše na sporedu srednjeveški, renesančni in sodobni skladatelji, zbori pa so pretežno izvajali a cappella glasbo v angleškem jeziku. Skozi štiri desetletja se je nabor izvajanih skladb razširil, vključujoč sodobno glasbo z vsega sveta, spirituale, gospel, ljudske pesmi ter jazz/pop/show repertoar. Prav tako se je povečalo število jezikov, v katerih so bile skladbe izvajane. Poleg tega je raziskava pokazala, da so v porastu trendi v izvedbah nedavno komponirane ali objavljene glasbe. To kaže na stalno zanimanje za tradicionalni korpus zgodovinskega zborovskega repertoarja, hkrati pa tudi na naraščajoče, čeprav še vedno omejeno zanimanje za raznolik zborovski repertoar z vsega sveta (Lynch, 2020).

Hilary Apfelstadt (2000) izpostavlja pomembnost izbire kakovostnega, pedagoško podkrepjenega in kontekstualno primerne repertoarja. Pri tem poudarja, da mora biti dobro napisana glasba obrtniško dovršena, z uravnoteženostjo napetosti in sprostitve, s premišljenim razmerjem med simetrijo in asimetrijo v strukturi ter z elementi pričakovanja in presenečenja. Po njenem mnenju morajo imeti izbrane skladbe tudi pedagoško noto – iz njih naj bi se pevci nekaj naučili. Pri tem ima v mislih tako splošna spoznanja o sebi ter o svetu kot tudi učenje izvajalskih spretnosti. S pojmom kontekstualna ustreznost opozarja, da mora izbrani repertoar zadostiti tudi pričakovanjem okolja, pevcev, morebitnim zahtevam nastopov oz. tekmovanj ipd. Zaključuje z mislijo, da mora zborovodja verjeti v glasbo, ki jo izbere, in biti zavezan h kvalitetnemu predajanju svojega glasbenega znanja.

Ne glede na različne poglede, razmišljanja in ugotovitve pa v literaturi zasledimo podobna izhodišča pri vseh avtorjih. Blue (2018, str. 69–70) priporoča naslednje splošne usmeritve pri izbiri primerne repertoarja, ki predstavljajo ustrezno sintezo zgoraj zapisanih spoznanj:

- Prepoznavajte pevske zmogljivosti svojega zbora. Izberite repertoar, ki udobno leži v glasovnem razponu, ki je pevcem udoben, vendar jih včasih tudi izzove, da svoj glasovni razpon širijo v skrajne lege.
- Izbirajte tako skladbe s historično vrednostjo kot novitete. Poiščite repertoar, ki je preživel zob časa, ter skladbe, ki so nove, zanimive in predstavljajo različne svetovne kulture.

- Vključujte tako a cappella skladbe kot skladbe s spremljavo. Pri tem mora spremljava skladbi dodati vrednost in hkrati biti njen integralni del (originalno napisana).
- Izbirajte repertoar, ki krepi glasbene sposobnosti in besedni zaklad ter pevcem odstira različne historične izvajalske prakse.
- Kadar je mogoče, naročajte nova dela in pevcem omogočite, da se srečajo in delajo s skladateljem.
- Zborovski program mora biti raznolik, vključevati skladbe različnih zgodovinskih obdobj (razen, če gre za tematski program), raznolike hitrosti, razpoloženja, besedila in zvočne barve.
- Dovolite, da repertoar diktira izvajalske prakse različnih kultur in obdobj ter tako zahteva različne izvajalske prakse. Odgovornost zborovodje je, da preuči partituro, razišče ozadje dela in predstavi glasbo na način, ki spoštuje zgodovinski in kulturni pomen izbrane skladbe.
- Vključevanje gibalnih elementov v izvedbo mora biti premišljeno in spoštljivo do glasbene kulture ter umetnosti.
- Znotraj svojega okolja, šole ali zborovske skupnosti poiščite glasbenike, ki lahko zboru omogočijo raznoliko glasbeno spremljavo. Izbirajte najboljše glasbenike, ki bodo kvaliteto vašega nastopa še dodano obogatili.

POSEBNE IZDAJE ZBOROVSKIH EDICIJ ZA SREDNJEŠOLSKO ZBORO

Med klasičnimi založniškimi hišami, spletnimi založniki in avtonomnimi spletnimi ponudniki notnih izdaj je na voljo toliko glasbe, da se zborovodja hitro znajde pred izzivom, kako učinkovito in smotrno izbrati tisto glasbeno gradivo, ki je najustreznejše za njegov zbor. Pri tem ne išče le skladb, ki so tehnično izvedljive za njegove pevce, ampak tudi tiste, ki bodo dovolj zahtevne, da bodo spodbujale njihov pevski razvoj, izpostavile močne točke zbora in ohranile zanimanje pevcev. Kljub obsežni ponudbi pa se lahko zgodi, da večina ponujene glasbe preprosto ne ustreza vsem naštetim kriterijem.

Od začetkov glasbenega založništva, ki segajo vse do začetka 16. stoletja, ko je Ottaviano Petrucci v Benetkah položil temelje za njegov razvoj, se je založniška dejavnost močno razvila. Od Petruccijevih dni do danes je šla skozi mnoge preobrazbe, najprej z razvojem notacijskih sistemov, nato pa s tehnološkimi odkritji, kot so fonografi, radijske postaje, gramofonske plošče, magnetofonski trakovi, avdiokasete, CD-ji in, seveda, digitalna distribucija. Vse to je tako ustvarjalcem kot poustvarjalcem glasbe omogočilo, da dosežejo širše občinstvo (Garofalo, 1999).

V zadnjih letih je opaziti trend, da se določene glasbene založbe odločajo za izdajo glasbenih edicij, ki so namenjene specifičnim zborom, tudi srednješolskim. To so npr.:

- nemška založba Carus-Verlag, ki izdaja edicijo Chorisissimo! in predstavlja obsežno zbirko gradiv za mladinske zборе; v zbirki najdemo tako edicije za mešane mladinske zборе kot zборе enakih glasov;
- avstrijska založba HELBLING Publishing, ki izdaja edicijo Flexi Choir, v kateri je mogoče najti skladbe za različne glasove (SA, SSA, SAB ali SATB); za zbirko je značilno, da so priredbe zasnovane tako, da delujejo v različnih zborovskih kombinacijah, skladbe v tej zbirki pa so pogosto ritmično razgibane in vključujejo klavirsko spremljavo;
- britanska založba Hal Leonard, ki izdaja serijo SAM-Klang in je bila zasnovana kot odgovor na pogosto težavo mnogih zborov – pomanjkanje moških glasov; založba v sodelovanju z danskim dirigentom Mortenom Schuldt-Jensenom ponuja izbor klasične zborovske glasbe v prilagojenih priredbah za sopran, alt in en nizek glas ter pri tem obdrži značilnosti originalnih skladb, vključuje pa tudi klavirske izvlečke;
- ameriška založba Alfred Music, ki je leta 2020 izdala zbirko The Cambiata Collection, v kateri so skladbe, primerne za fantovske zборе v obdobju mutacije; zbirka je utemeljena na t. i. konceptu cambiata, ki združuje različna znanstvena dognanja sprememb fantovskih glasov v obdobju mutacije, ki jih je preučeval Beery (2009).

Večina spletnih založb pa zborovodjem omogoča napredne iskalnike, v katerih lahko kot iskalno kombinacijo izberemo besedno zvezo »srednješolski zbori« (angl. *high school choir*) ali svojo izbiro omejimo z izbiro glasov (SSAA, SATB, SATB itd.) in zahtevnostjo skladb, npr. JW Pepper, Santa Barbara Music Publishing, Sheet Music Plus, Alfred Music, BriLee Music Astrum Music Publications idr. Pri tem je smiselno uporabiti tudi iskalni parameter »izbor uredništva« (angl. *editor's choice*), saj se v iskalni seznam tako uvrstijo skladbe, ki so že predhodno pregledane in razvrščene po primernosti.

SKLEP

Zborovodja mora biti pripravljen vložiti čas in trud v iskanje primerne repertoarja ter izbrati skladbe, ki jih dojemajo kot standard najvišje kakovosti in umetniške vrednosti. To je še posebej pomembno zato, ker sta dojemanje pevcev in njihov odnos do izbranega repertoarja neposredno sorazmerna z uspešnostjo zborovodjeve izbire. Slednji mora verjeti v svoj izbor, pokazati strast in ljubezen do zborovske glasbe, ki jo podaja, in biti prepričani o njeni kvaliteti, saj bo le tako lahko uspešno vodil svoje pevce.

Kvaliteten zborovski repertoar mlade pevce spodbuja, da postanejo boljši v tem, kar počnejo. Stimulira njihovo domišljijo, širi njihovo znanje in omogoča razvoj njihovih glasbenih sposobnosti. Hkrati pred njih postavlja intelektualne izzive, povečuje njihovo željo po spoznavanju neznanega in jih motivira za odličnost.

Izbira repertoarja za srednješolske zборе je tako zahtevna naloga, ki zahteva natančno krmarjenje med strokovnimi kriteriji, zunanjimi vplivi (propozicijami tekmovanj in drugih nastopov) ter željami pevcev. Potrebno je nenehno iskanje ravnovesja med izbiro skladb, ki so tehnično in umetniško primerne za pevce, in skladb, ki bodo pevce motivirale ter jih navdušile. To nenehno iskanje, nenehno krmarjenje, zahteva polno pozornost, strast in predanost. Toda ko zborovodja uspe najti pravo pot, ko uspe krmariti med pastmi Scile in Karibde, je nagrada neprecenljiva: vidi, kako mladi pevci rastejo, se razvijajo in cvetijo skozi glasbo, ki jo izvajajo. In to je tisto, kar naj zborovodje nenehno motivira in navdihuje, da nadaljuje s tem pomembnim delom.

Kljub obstoječim smernicam in raziskavam se pri izbiri repertoarja za srednješolske zборе ponujajo priložnosti za nadaljnje raziskovanje. Smiselno bi bilo podrobneje preučiti glasbene preference mladih pevcev ter njihovo dožemanje različnih repertoarnih izbir, saj bi te ugotovitve osvetlile, kako določene skladbe vplivajo na njihovo motivacijo, glasbeni razvoj in obče zadovoljstvo pri sodelovanju v zboru. Prav tako bi raziskave, ki bi temeljile na praktičnih izkušnjah zborovodij – npr. na tem, kako se spopadajo s tehničnimi izzivi skladb ali kako izbira repertoarja vpliva na motivacijo pevcev v zboru –, prispevale k poglobljenemu razumevanju tega področja. Takšne raziskave bi ne le dopolnile obstoječe vedenje na področju zborovske pedagogike, temveč tudi zagotovile dragocene smernice, ki bi dirigentom olajšale delo in mladim pevcem omogočile, da skozi zborovsko petje še uspešneje razvijajo svoje potenciale.

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Summary

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The selection of repertoire is one of the key tasks for a choir conductor, as it significantly impacts the motivation of singers and their musical and personal development. A quality and diverse repertoire enables technical and interpretative progress for the singers while also fostering their personal satisfaction and social connection. It is necessary to consider technical, aesthetic, pedagogical, and practical criteria, and to include pieces that offer various cultural and historical perspectives (Crocker, 2000; Forbes, 2001; Leach, 2001; Reames, 2001; Stith, 2017).

In Slovenia, there are few manuals that systematically address the selection of repertoire for high school choirs, which is why choir conductors often rely on their formal education and personal experience. While there are guidelines for working with children's choirs, such guidelines are rare for youth and adult choirs. Nevertheless, older manuals still emphasize the importance of thoughtful repertoire selection, which remains just as relevant today.

High school choirs in Slovenia consist of singers aged 15 to 19 and are mostly part of extracurricular school programmes. The lack of systemic regulation means that choirs often depend on the initiatives of individual music educators. At international competitions, age restrictions for youth choirs vary, which complicates competitiveness and influences repertoire selection.

Adolescence is a crucial period for the development of musical abilities, as young people face physiological, cognitive, and emotional changes that affect their musical tastes and their ability to understand complex musical structures (Hallam, 2010). Music serves as a means of expression, identity formation, and connection with peers, while also helping them develop values such as teamwork, discipline, and responsibility (Larson, 2011). A carefully chosen repertoire enhances singers' personal satisfaction and strengthens their social connection.

Voice mutation, which in boys manifests as a drop in pitch by an octave, and in girls with less noticeable changes, requires adjusted exercises and a carefully selected repertoire. Choir conductors must ensure that singers are not overburdened and support them in overcoming the uncertainties that accompany voice changes (Bizjak, 2017; Hočvar-Boltežar, 2010).

When selecting repertoire, conductors focus on the aesthetic, musical, pedagogical, and practical value of the pieces (Brunner, 1992; Watson, 2017). Research shows that a balance between classical and contemporary repertoire, as well as different musical styles and languages, is necessary. Choir conductors must choose a repertoire that suits the vocal abilities of the choir, including both a cappella pieces and those with accompaniment.

Recently, many music publishers, such as Carus-Verlag, HELBLING Publishing, Hal Leonard, and Alfred Music, have begun offering special editions tailored to high school choirs. In addition to these traditional publishers, online platforms allow conductors to filter by vocal arrangement, difficulty, and other criteria, which simplifies the process of selecting appropriate repertoire.

A choir director must invest time and effort into finding the right repertoire that will inspire the singers and meet high artistic and technical standards. The success of the choir is closely linked to the conductor's confidence in the quality of the selected pieces. A quality repertoire encourages the development of vocal abilities, intellectually challenges the singers, and motivates them to strive for excellence.

THE EFFECTS OF MUSICAL STIMULATION ON CHILDREN WITH DYSLEXIA

UČINKI GLASBENE STIMULACIJE NA OTROKE Z DISLEKSIMO

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Abstract: Dyslexia affects 5-12% of school-aged children, posing challenges in reading, spelling, and language processing. This paper explores the benefits of musical stimulation in enhancing cognitive functions and reading skills in dyslexic students. Previous research highlights that musical interventions improve phonological awareness, reading accuracy, and cognitive processing through shared neural mechanisms between music and reading. Integrating musical activities into educational practices can create an inclusive environment, supporting individualized learning aligned with Gardner's Theory of Multiple Intelligences. This approach promotes academic and personal growth and diversity, offering effective strategies for overcoming challenges faced by students with learning disabilities, promoting inclusivity in the classroom.

Keywords: dyslexia, inclusive education, musical stimulation, reading skills, rhythm

Izvleček: Disleksija prizadene 5–12% otrok šolske starosti in povzroča težave pri branju, črkovanju ter jezikovnem procesiranju. Pričujoči članek raziskuje koristi glasbene stimulacije oz. njen vpliv na izboljšanje kognitivnih funkcij in bralnih spretnosti pri učencih z disleksijo. Prejšnje raziskave poudarjajo, da glasbene intervencije izboljšujejo fonološko zavedanje, natančnost branja in kognitivno procesiranje preko skupnih nevrlnih mehanizmov med glasbo in branjem. Integracija glasbenih dejavnosti v izobraževalne prakse lahko ustvari vključujoče okolje, ki podpira individualizirano učenje v skladu z Gardnerjevo teorijo o mnogoterih inteligentnostih. Tak pristop spodbuja akademski in osebni razvoj ter raznolikost, hkrati pa ponuja učinkovite strategije za premagovanje izzivov učencev z učnimi težavami in podpira inkluzivnost v učilnici.

Ključne besede: disleksija, inkluzivno izobraževanje, glasbena stimulacija, bralne spretnosti, ritem

INTRODUCTION

Dyslexia remains the most prevalent learning disability among school-aged children and it continues to draw attention to many researchers around the world. According to the *Dyslexia Compass: National Dyslexia Measurements Across Europe Report* (2022, p. 12), an estimated 5–12% of schoolchildren are diagnosed with this learning disability, characterized

by difficulties in reading, spelling, and language processing. These challenges extend beyond academic performance, often affecting students' self-esteem, motivation, and overall cognitive development. Traditional teaching methods may not adequately address the unique needs of students with dyslexia, which emphasizes the need for innovative strategies that could support their learning and overall experiences in school. Educators can benefit from specialized training, to be able to recognize different forms of dyslexia and apply effective strategies for managing it. Careful assessment of the students could help identify specific gaps in their skills and create individualized programmes (Martan et al., 2024). This approach contributes to the creation of a supportive and engaging classroom environment, allowing students to progress and develop according to their individual abilities.

In managing learning disabilities associated with dyslexia, this paper examines research findings on the positive effects of musical stimulation in helping schoolchildren. Numerous studies (Bouloukou et al., 2021; Chobert et al., 2012; Flaunacco et al., 2015; Habib et al., 2016; Overy et al., 2001; Zuk et al., 2018) have shown that musical activities have a positive effect on children diagnosed with dyslexia, particularly in language and cognitive development. Through this review, we will explore the shared neural processes between music and reading and how understanding this connection underscores the importance and benefit of integrating musical activities in educational systems to manage dyslexia in children.

INDIVIDUALIZATION AND DIFFERENTIATION

Researchers in the fields of pedagogy and linguistics (Lindner & Schwab, 2020) believe that students differ in their cognitive abilities, learning pace and intensity, interests, attitudes, reactions, motivation, and various learning experiences. Many educators emphasize the importance of appropriate individualization in teaching by adapting pedagogical methods to students' abilities, and of differentiation to ensure important educational outcomes (Đorđević, 2009).

Individualization and differentiation represent primary goals in pedagogical work. Psychologist Piéron (1973, p. 158) defines individualization as a 'pedagogical procedure that, in contrast to frontal teaching, allows each student in the class to perform the individualized tasks, as determined by the teacher, which correspond to the student's actual abilities'. The core of an effective educational process is the alignment of teacher skills with the individual needs and abilities of students (Firth et al., 2013). The main challenge in contemporary education is for teachers to identify the potential of the students and adjust the educational outcomes and programmes to accommodate the strengths of different groups of students, including those with dyslexia (Martan et al., 2024, p. 537). According to Berliner (2004, p. 329), educators cannot only rely

on strict formulas, guidelines, or rules. He states that the teaching process often requires educators to be flexible, provide individualized programmes for students, be creative, improvise, and have emotional sensitivity.

To help each student achieve their individual abilities and learning skills (Gardner, 1999), it is important to apply different types of intelligence. This type of approach fosters individualization in education and helps maximize each student's potential by focusing on their unique needs and interests. This type of teaching adapts educational programmes and content to every student based on Gardner's (1999) concept of 'education for personal development'. His Theory of Multiple Intelligences (1983) plays a key role in this approach, as he identifies eight types of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-kinaesthetic, naturalistic, interpersonal, and intrapersonal intelligence (Gardner, 1999). He argues that these intelligences often work together and complement one another. The theory also suggests that each person excels at specific tasks in certain areas. From an educational perspective, Gardner's theory leads to the creation of different teaching methods with the goal to help students learn content effectively and develop their individual abilities, considering factors such as learning styles, social, cultural, and linguistic background, physical characteristics, and resilience.

DYSLLEXIA – TERMINOLOGICAL DEFINITION

According to the International Dyslexia Association (IDA), dyslexia is a neurological learning disability that causes challenges with word recognition, spelling, and decoding, due to phonological deficits. Despite strong cognitive abilities and instruction, these difficulties still occur. As a result, secondary effects include reduced reading comprehension and limited vocabulary development. The American Psychiatric Association (n.d.) defines dyslexia as a type of specific learning disorder (SLD), with significant challenges in reading skills (accuracy, fluency, comprehension). Reading difficulty can emerge even before formal reading instruction, with children having problems in syllable recognition or rhyming. Dyslexic individuals struggle to connect letters with sounds, resulting in slow reading and problems with writing and spelling.

Psychologists Stein and Walsh (1997, p. 148) note that dyslexia was first mentioned in 1887 in the work of German neurologist Kussmaul, who described it as so-called 'word blindness' in individuals with normal intelligence, but who distort certain words while pronouncing. Neuropsychiatrist Golubović (2011) defines dyslexia as a specific difficulty in the development and acquisition of reading skills, present in individuals with normal intelligence, good vision and hearing, appropriate motivation, and other psychological, educational, and social conditions. She also emphasizes that dyslexia represents a significant discrepancy between the students' actual ability and the expected level of

reading ability for their age and intellectual development. Dyslexia also involves deficits in visual processing, phonological coding, and language comprehension, as well as difficulties in perception and fast processing of information. The British Dyslexia Association (n.d., p. 4) defines it as a difficulty that impacts reading, spelling accuracy and fluency, often linked to challenges in phonological awareness, verbal memory, and processing speed. It affects individuals across the intellectual spectrum and exists on a continuum without clear boundaries. Dyslexia can also involve co-occurring difficulties in areas such as motor coordination, language, concentration, and organization, although these alone are not indicators for the condition. The severity of dyslexia is best assessed by examining the individual's response to targeted intervention, with some individuals also experiencing visual and auditory processing challenges (British Dyslexia Association, n.d., p. 4).

THE CAUSES OF DYSLEXIA

Despite extensive research on the origins and causes of dyslexia, scientists continue to debate its potential causes. Some explanations focus on biological factors, while others support cognitive, genetic-neurobiological, and behavioural approaches. According to Golubović (2011), the causes of dyslexia can have three perspectives: cognitive, genetic-neurobiological, and behavioural. However, depending on the researcher, there are different perspectives on the cause of this condition. Golubović (2011) identifies three groups of theories regarding the cause of dyslexia. The first group includes visual-spatial deficits, which make it difficult to learn, analyse, and remember visual material (words and numbers). These deficits hinder the simultaneous audiovisual analysis required for reading and writing. The second group of theories involves limited auditory memory, where students with reading difficulties struggle with tasks that require phonological processing. The third group defines reading difficulties as the result of general or specific language deficits, such as a limited vocabulary or difficulty grouping sounds into words and then into sentences. These theories suggest that reading and writing difficulties are affected by organic, psychological, and social factors, as well as by slower cognitive development in students.

Lyon et al. (2003) argue that, while these students can achieve success in reading and writing and attain high academic performance, they often expend significantly more effort than their peers to complete tasks both inside and outside of the school context. The authors also emphasize that difficulties in reading or writing may negatively impact students' motivation and have broader consequences for their cognitive, emotional, and social development.

Recent studies have increasingly highlighted the connection between music and cognitive development, particularly in children with dyslexia. Studies exploring the relationship between music and reading skills (Besson et al., 2011; Cogo-Moreira et al., 2012; Corrigan & Trainer, 2011; Flaugnacco et al., 2015; Herholz & Zatorre, 2012; Münte et al., 2002) have shown that the brain of a musician is an excellent example of neuroplasticity. Research demonstrates that music engages various cognitive processes, including attention, memory, auditory perception, and motor coordination, which are domains frequently impaired in children with dyslexia. Musical stimulation has shown a positive correlation with improvements in speech perception, reading, and overall cognitive development.

Table 1
Eligibility criteria

Item	Inclusion criteria	Exclusion criteria
Participants	Dyslexic individuals	Only healthy individuals (non-dyslexic)
	Individuals with low-reading level	Sample without group of dyslexic individuals
	Children, adolescents, and young adults	Individuals under 6 years
	Studies with single-group design (only dyslexic individuals)	
	Studies with comparison group (both dyslexic and non-dyslexic individuals)	Adults and older adults
Concept	Studies including music stimulations/interventions (rhythm, singing, movement)	Exclude music stimulations/interventions
	Studies focusing on reading difficulties/literacy development	Music interventions unrelated to reading difficulties/literacy development
	No interventions/observational study	
	Correlation of dyslexia and music	
Context	Studies published in the English language	Studies published in non-English languages
Evidence sources	Qualitative, quantitative, mixed method approaches, case studies, systematic reviews.	Studies published before 2015
	Studies published from 2015-2024	

The objectives of this paper focus on exploring which musical stimulations are the most effective in improving reading skills in dyslexic students and whether they can be integrated into the educational context. In the process of study selection we followed the designed inclusion criteria (Table 1). The following section provides a review of previous studies ($n=10$) regarding the effects of musical stimulation on enhancing literacy and language skills for dyslexic children. The summary of study characteristics, including study design, participants, data collection, intervention type, method, and key findings are presented in Table 2.

RHYTHM-BASED TRAINING

A study by Couvignou et al. (2023) examined the longitudinal relationships between musical abilities, phonological skills, and literacy development in children, including those with and without a family risk for dyslexia. The study focused on whether early musical impairments influence reading difficulties and examined the role of family risk (FR) for developing dyslexia disorder. The study assessed 130 French-speaking children, including 31 with a family risk for dyslexia. Assessments took place at three time-points: kindergarten, first grade, and second grade. Using the LAMDA test, study evaluated respondents' music perception (pitch/time change perception), phonology (phonological awareness, verbal memory), and literacy (reading, spelling). Findings revealed that early musical skills had a minimal indirect effect on later literacy, mediated by phonology, indicating that while music abilities relate to phonological skills, they are not significant predictors of reading outcomes. The FR group showed impairments in musical and phonological skills, but these deficits did not directly cause reading difficulties, suggesting an association rather than causation. Family risk and phonological abilities were stronger predictors of reading outcomes. The study concluded that while musical impairments may coexist with dyslexia risk, they are insufficient for predicting or screening dyslexia.

One study by Ahokas et al. (2024) explored the effectiveness of enhanced rhythm training in improving reading skills and working memory performance in primary school children (6-8 years). The study examined the connection between rhythm perception and literacy skills, particularly among children with lower initial reading levels, as they often struggle with reading and phonological processing. Embodied rhythm training, integrating movement and rhythm exercises, was examined to see if it can positively impact cognitive functions that are essential to reading skills. The sample consisted of 70 children in total aged between 6 and 8 years from a Finnish school. However, 56 participants completed the pre- and post-intervention data in the working memory and 52 participants completed literacy skill evaluations at all four measurement points (pre, post, and two follow-ups). Participants were divided

Table 2

Summary of study characteristics

Study	Study design	Data collection	Intervention/ Stimulation	Method/ approach	Key findings	Participants' characteristics
Rhythm-based training (n=4)						
Couvignou et al. (2023)	Quantitative study	LAMDA test Three time points: kindergarten, first grade, and second grade	Observational longitudinal study Activities: pitch/time change perception, memory, reading, and spelling	Rhythm-based training and auditory processing	Phonological skills mediated the relationship between musical abilities and literacy. Family risk for dyslexia and phonological abilities were stronger predictors of reading outcomes.	French-speaking children (n=130) including family risk for dyslexia (n=31)
Ahokas et al. (2024)	Quantitative study	ALLU reading test. Corsi Blocks test Pre, post, and follow-ups at 8 and 20 months	Experimental group received rhythm-based training: percussion, body percussion, movement, beat synchronization. Comparison group received general music lessons.	Rhythm-based training (Orff)	Improvement in reading and memory for lower-level readers, rhythm training feasible for schools.	56 children (6-8 years) Experimental (n=29) Control (n=27) Subgroup: lower-level readers (n=15 in experimental, n=12 in comparison group)
Zuk et al. (2018)	Quantitative study	fMRI exercises and standardized reading assessments (TOWRE, TOSWRF) KBIT for nonverbal cognitive abilities	Rhythm and sound processing Activities: phonological and control exercises, accuracy/reaction time measures	Rhythm-based training and auditory processing	Musically trained children showed increased brain activity in reading/phonological areas compared to untrained groups. Dyslexic children had lower reading accuracy.	40 healthy children (6-13 years) Musically trained (n=16) Musically untrained (n=13) Musically untrained with dyslexia (n=11)

Study	Study design	Data collection	Intervention/ Stimulation	Method/ approach	Key findings	Participants' chara- cteristics
Flaunacco et al. (2015)	Quantitative study	Cognitive ability assessments and phonological tasks Pre and post intervention assessments	1. Experimental group: rhythm training (percussion, rhythm syllables, body movement with music) Training sessions 1 hour, 2 a week (30 weeks in total) 2. Control group: painting lessons (creativity and fine motor skills)	Rhythm-based training (Kodaly and Orff)	Both groups improved in general reading skills, but the music group showed greater gains in reading accuracy and phonological awareness.	Dyslexic Italian-speaking children (n=48) 8-11 years Experimental group (n=24) Control group (n=24)
Systematic review – rhythm and melody-based training (n=2)						
Cancer and Antonietti (2022)	Systematic review	18 studies reviewed including intervention types: auditory processing training, music training, combined interventions	1. Auditory (phoneme processing, non-speech rhythm) 2. Music (rhythm, singing, clapping, percussion) 3. Combined music/auditory and reading	Rhythm and melody-based training and auditory processing	Combined interventions improved reading and phonological skills more than single interventions.	Children and adolescents with reading difficulties
Di Paolo and Todino (2023)	Systematic review (PRISMA-ScR)	Review of 31 studies focused on music-based and digital technology-integrated interventions for dyslexic students	1. Music exercises (tapping, rhythm patterns, intonation, pitch variation) 2. Technological tools (voiceover, sound-symbol recognition)	Rhythm and melody-based training with digital technologies	Combined interventions improved reading and writing skills; highlighted the need for a holistic approach.	Elementary school students with diagnosed dyslexia
Rhythm and melody-based training (n=4)						
Habib et al. (2016)	Mixed-methods approach	Study 1 (short-term): Intensive 3-day CMT with pre and post tests on auditory and phonological skills	Study 1 (short term): Daily 45 minute sessions with rhythm training (tapping exercises), piano instructions and movements activities	Rhythm-based training (CMT)	Study 1 Dyslexic children improved in syllable duration discrimination and phoneme categorization post-training. Pitch categorization showed no significant improvement.	34 participants Experimental group - dyslexic children (n=12) Control group - non-dyslexic children (n=22)

Study	Study design	Data collection	Intervention/ Stimulation	Method/ approach	Key findings	Participants' characteristics
Bouloukou et al. (2021)	Quantitative study	Study 2 (long-term): CMT during 6 weeks of workshops with assessments before, during, and after	Study 2 (long term): Weekly workshops (3hrs/week) including group musical activities (singing, percussion) and phonological tasks	Rhythm and melody-based training (CMT)	Study 2 Long term CMT led to sustained gains in phonological awareness and reading accuracy, with minimal effects on visual-spatial skills.	32 dyslexic Greek-speaking students (8-9 years) Experimental group (n=16) Control group (n=16)
Bouloukou (2022)	Quantitative study	LAMDA test (rhythm, word recognition, visual sequences, and grammar) Pre and post intervention test	12 week rhythm-based music training programme (40 minutes each session) Rhythm walking while bouncing a ball, metronome sound identification, and playing percussion instrument using musical value cards	Rhythm based (Orff and Dalcroze) training	Experimental group showed improvements in rhythm reproduction, visual sequences, word recognition, and pattern completion.	64 Greek-speaking children (7-11 years) Dyslexic group (n=32) Experimental (n=16) Control (n=16) Non-dyslexic group (n=32)
Christiner et al. (2022)	Mixed-method approach	Neuropsychological measurements (MEG), musical aptitude test (AMMA)	12-session music intervention (20 minutes each), rhythm training Measured skills: image/word recognition, spelling, text comprehension, memory, and perception of music characteristics (rhythm, harmony, melody)	Rhythm-based training and auditory processing (Orff)	Significant improvements in word recognition, grammar, spelling, visual sequences, and rhythm reproduction in the experimental (dyslexic) group. Positive effects on auditory-visual memory, attention, concentration, and verbal abilities.	Adolescents and young adults German-speakers (n=52) Non-dyslexic (n=26) Dyslexic (n=26)

into two: an experimental group ($n=29$) receiving rhythm-based music training and a comparison group ($n=27$) receiving general music lessons. The intervention consisted of 13 music sessions (once a week) over the period of three months, integrated into regular school schedules. The experimental group intervention activities included percussive instruments (e.g. djembe), body percussion, movements synchronized with beats, and simple rhythm patterns practiced through clapping or drumming. These interventions, influenced by Karl Orff's method, were designed to develop beat synchronization, and enhance spatial awareness and motor skills, as well as to improve phonological awareness. The comparison group followed general music education activities, including singing and melody-focused exercises, without specific rhythm or movement activities. Among the children in both groups (15 out of 29 children in the experimental and 12 out of 27 in the comparison group), those identified as lower-level readers were a subgroup with lower literacy skills. The literacy assessment was conducted using the Finnish ALLU test (Ala-asteen Lukutesti, ie. Reading Test for Primary School) (Lindeman, 2005), and working memory through the Corsi Blocks test (Vandierendonck et al., 2004) before and after the intervention, with additional follow-ups at 8 and 20 months. Results showed no significant differences in overall reading development between groups, but lower-starting-level readers in the experimental group demonstrated significant and sustained improvements in literacy skills (after 17 months) compared to the comparison group, underscoring the long-term benefits of rhythm training. Regarding the study's hypothesis that rhythm training benefits cognitive functions linked to reading, the experimental group showed moderate improvements in visuospatial working memory, which supports this hypothesis. The study highlights the feasibility of embedding rhythm-based interventions into school curricula, without requiring specialized resources, and their potential to support children with early reading difficulties. Findings suggest that rhythm-focused music training can serve as an effective intervention for at-risk readers in educational settings.

Zuk et al. (2018) aimed to examine neural correlates of phonological processing in 40 healthy English-speaking children, aged from 6 to 13 years. Children were divided into three groups including: (1) musically trained children ($n=16$); (2) musically untrained children ($n=13$); and (3) musically untrained children with diagnosed dyslexia or scoring below 90 on standardized reading assessments ($n=11$). The primary goal was to explore if musical training enhances phonological processing and whether these improvements can benefit children with dyslexia. The study used functional magnetic resonance imaging (fMRI) to measure brain activity during a phonological task where children had to identify whether two spoken words started with the same initial sound. They compared all three groups. A control task was also performed, which involved identifying if two words were spoken in the same voice (gender matching). During the procedure, accuracy and reaction time were

recorded to assess their performance. Reading skills were evaluated using the Test of Word Reading Efficiency (TOWRE) and Test of Silent Word Reading Fluency (TOSWRF). Nonverbal cognitive abilities were measured using the Kaufman Brief Intelligence Test (KBIT). The findings showed that musically trained children demonstrated increased brain activity in areas related to reading and phonological processing compared to musically untrained children with and without dyslexia. Children with dyslexia showed lower reading accuracy, indicating challenges in phonological processing. These results suggest that musical training may promote neuroplasticity in brain regions linked to reading, potentially supporting compensatory mechanisms in children with dyslexia. Similar interventions could be used in schools, involving phonological tasks (rhythm and sound processing) to improve auditory discrimination, and singing activities to reinforce sound-letter associations and enhance distinguishing similar-sounding words. These activities could be integrated into the curriculum, providing an engaging and creative way to support students with dyslexia.

A study by Flaugnacco et al. (2015) explored whether musical training could improve phonological and reading skills in children with dyslexia. Similar to Chobert et al. (2012), it involved two groups of dyslexic children: one receiving musical training based on Kodaly and Orff methods focused on rhythm and temporal processing, and a control group receiving painting lessons. The music group participated in weekly workshops over a period of 7 months, engaging in rhythm-focused activities, using percussion, rhythm syllables (ti, ta, etc.) and body movement with music as accompaniment. In contrast, the painting group focused on visual-spatial and fine motor skills, including creativity. Both groups also practiced daily reading exercises at home. Before and after the intervention, assessments measured reading speed, phonological awareness, and memory. While both groups showed improvement in general reading skills, the music group demonstrated gains in reading accuracy and phonological skills, with rhythm reproduction identified as the strongest predictor of phonological awareness. The results highlight rhythm's unique role in supporting language processing in dyslexic children by enhancing essential temporal and phonological processing skills, which are crucial for reading.

The study by Bouloukou et al. (2021) focused on measuring improvements in skills related to rhythm perception, memory, attention, and language processing. The study involved an experimental group (receiving customized rhythm-based music training) and control group (following the conventional curriculum). All participants from both groups had previously taken standard music education but had no private music lessons. This programme was tailored to dyslexic students' needs, emphasizing multisensory engagement, including kinaesthetic, vocal-acoustic, visual-spatial, and rhythm perception skills, based on Dalcroze and Orff methods. Researchers applied LAMDA (Protopapas & Skaloumbakas, 2008) testing both before and after the musical training

to assess rhythm, word recognition, visual sequences, and grammar. The experimental group showed significant improvements in rhythm and recognizing words, while the control group had minimal changes. The results suggest the interventional musical training had a positive effect on the stimulus-recognition abilities of students with dyslexia when compared to the traditional music classes. They emphasized that activities involving kinaesthetic, multisensory and spatial elements were particularly effective for students with dyslexia, but that further research needs to confirm the long-term effects of this approach.

Bouloukou (2022), building on this foundation, expanded the scope by assessing broader academic learning skills such as grammar, spelling, visual sequences, and auditory-visual memory. The study aimed to improve musical perception and rhythmic education in elementary school students with dyslexia through specialized teaching methods addressing their language difficulties. The study involved 32 dyslexic children (divided into experimental and control groups) and 32 non-dyslexic children. The experimental dyslexic group participated in a 12-session music intervention (20 minutes per session) while the control group followed the standard curriculum. The effectiveness of the intervention was assessed using the LAMDA test (Protopapas & Skaloumbakas, 2008) which evaluated skills such as image and word recognition, spelling, text comprehension, vocabulary, working memory, non-verbal mental ability, and perception of music characteristics (rhythm, harmony, melody). The results showed significant improvements in word recognition, grammar, spelling, visual sequences, and rhythm reproduction in the experimental dyslexic group. The study highlights the value of tailored rhythmic activities in improving auditory-visual memory, attention, concentration, and verbal abilities, positively affecting overall academic performance. Both studies emphasize the positive effect of rhythm-based music training on dyslexic students, with the study from 2022 including broader language and cognitive skills, underscoring the need for an inclusive music curriculum to support the cognitive development of dyslexic children.

COMBINED RHYTHM AND MELODY-TRAINING

The literature review by Cancer and Antonietti (2022) examined the specific effects of music-based and auditory-based interventions on reading difficulties in children and adolescents. They selected studies ($n=18$) published in the last fifty years and categorized them into four distinct groups according to the main component of the interventions they employed: (1) auditory processing training only; (2) auditory and reading training combined; (3) music training only; and (4) music and reading training combined. The study evaluated the outcomes of selected research using standardized tests on reading, phonological awareness, and related skills. The auditory-based interventions (training

perceptual abilities) in the studies included activities such as frequency discrimination, auditory discrimination, phoneme processing, temporal synchronization, non-speech rhythm, etc. The music-based interventions employed rhythm training, singing, chanting, clapping and percussion games, rhythm body movements, marching to the beat, and other musical games, targeting different auditory skills (rhythm perception, reproduction and synchronization). Integrated interventions combined music or rhythm-based training with specific reading exercises. The findings showed that studies focusing only on auditory-based training showed improved auditory discrimination but had limited transfer effects on reading. Studies employing only music-based training demonstrated enhanced phonological awareness, rhythm perception, and auditory processing, but their impact on reading improvement was inconsistent. In contrast, studies that combined interventions (music/auditory and reading tasks) were more effective in improving reading accuracy and phonological skills compared to auditory or music interventions alone. The study concluded that integrated interventions combining music or rhythm-based training with reading exercises provided the most significant improvements in reading and phonological awareness in children and adolescents with reading difficulties. They also found no evidence to support the significance of training duration in affecting the efficacy of these interventions. Findings indicate that combined musical interventions enhance neural encoding of rhythm and phonological processing, which are essential for reading development.

Di Paolo and Todino (2023) also did a systematic literature review, following the PRISMA-ScR method, aiming to explore the potential of combining music and new digital technologies to enhance reading and writing skills in elementary school students with dyslexia. The study selected 31 relevant contributions and examined whether previous studies recognized the efficacy of music-based interventions combined with technology and how they can support dyslexic students in their literacy development. Interventions included in the selected studies were focused on: (1) music and rhythmic exercises (synchronized tapping games, rhythm patterns, intonation, pitch variation) to enhance rhythmic skills; and (2) technological tools (voiceover functions, sound-symbol recognition) to improve sound-letter recognition and writing skills. This review demonstrated that studies employing rhythm exercises and new technology tools significantly improved reading and writing skills in dyslexic students. It also highlighted one of the limitations present in many selected studies, which focus primarily on rhythm, while overlooking other aspects of music. The research suggests that a more holistic approach in integrating music as a whole (as an intervention) would better support diverse cognitive and learning styles of students. The study underscores the importance of enhancing technological skills in primary education and integrating digital resources to support learning, especially for students with learning difficulties and special educational needs. The implications suggest an inclusive educational approach

that combines a variety of musical styles and technological tools to effectively address the individual learning needs of dyslexic students.

Habib et al. (2016) explored the impact and effectiveness of Cognitive Musical Training (CMT) for improving reading abilities in children with dyslexia. The research framework consisted of two studies. The first study measured the short-term effects of intensive cognitive-musical training (CMT) on dyslexic children ($n=12$), over 3 consecutive days (18 hours total). The control group were non-dyslexic children ($n=22$) who did not undergo the CMT programme. The experimental group (dyslexic children) was divided into three groups and all of them participated in three training sessions during the programme. The speech therapists designed the programme in order to improve children's auditory and motor skills, involving various musical components in the programme exercises. All children from the experimental group participated in three training sessions (each lasting 45 minutes), which included: (1) music exercises (tapping in synchronization with heard rhythm sequence, tapping with the written notation of a rhythm); (2) music education with piano instruction; and (3) percussion and movement exercises. Each day included these exercises, but with differences in the level of difficulty. The assessments involved categorical perception (phoneme identification and discrimination), syllabic duration, and pitch discrimination. Their performance level was measured both before and after each training, which was also measured in the control group, who did not receive any interventions. Results showed that post-training, children in the experimental group exhibited improvement in categorical perception of syllables, particularly in duration discrimination. Pitch discrimination did not show significant improvement. Positive effects of CMT were found, suggesting that short-term musical interventions can help in improving cognitive and auditory processing skills linked to language development.

The second study aimed to extend the findings from the first study by evaluating the long-term effects of the CMT programme on dyslexic children ($n=12$), conducted over six weeks. The study focused on determining whether improvements observed in cognitive, auditory, and phonological tasks during short-term CMT were sustainable and applicable in real classroom settings. The children were divided into four groups, depending on their reading proficiency, and they participated in weekly workshops (three hours per week). The programme included both full-class sessions ($n=12$) and small group activities ($n=4$), each lasting approximately 45 minutes. Full-class sessions focused on musical activities (rhythm exercises, singing, and percussion to enhance auditory discrimination and attention). Small group sessions targeted phonological tasks such as sound identification, syllable repetition, and letter-sound matching. The programme's effectiveness was evaluated through a variety of language, reading, and cognitive tests before, during, and after the six-week programme. Results indicated significant improvement in phonological

awareness, syllable categorization, and reading accuracy during the CMT period, particularly for tasks related to phonemic boundaries and discrimination. Findings showed minimal effects on visual-spatial skills, writing, and memory. These improvements were maintained even after the programme ended, suggesting that the training had beneficial, lasting effects on certain cognitive skills linked to reading difficulties.

A recent study by Christiner et al. (2022) primarily explored the music-related factors, focusing on differences in singing, musical aptitude, and tone language ability (Mandarin) between adolescents and young adults with and without dyslexia. Considering the shared characteristics of music and language, the study aimed to identify distinct mechanisms for language processing in both the dyslexic ($n=26$) and control group ($n=26$). In order to assess language ability, the study employed Mandarin tone-discrimination, syllable recognition, and syllable pronunciation tasks. None of the participants were familiar with the Mandarin language and they were all German-speakers. The participants' musical aptitude was evaluated using Gordon's Advanced Measures of Musical Audiation (AMMA test), and their singing ability was examined by professional singers, according to melody accuracy, vocal range, voice quality, and rhythm. Another task for participants was to report their singing behaviour during the childhood and adolescence period. Brain responses (P_1 , N_1 , P_2) to various instrumental and artificial tones were recorded using neurophysiological measurements (MEG) to examine auditory processing, attention, and learning. The study found significant differences between the two groups. Dyslexic participants showed prolonged P_1 , N_1 , and P_2 responses, indicating slower and less efficient auditory processing. They also scored less in Mandarin pronunciation, tone discrimination, singing ability and overall musical ability than the control group, suggesting that dyslexia affects both language and musical sounds processing. Tasks combining sound-symbol correspondence (recognizing tonal changes in Mandarin) and musical ability (singing) were particularly effective in distinguishing dyslexic from non-dyslexic individuals. The study concluded that dyslexia involves auditory sensory integration deficits, and musical training could help improve auditory processing and language abilities in individuals with dyslexia.

CONCLUSION

Musical training has shown a tremendous effect on enhancing cognitive functions, phonological processing, and literacy skills in children with dyslexia. Numerous studies have highlighted the importance of integrating music stimulations into educational practices to provide a creative and effective approach to support children with learning disabilities, offering benefits that extend beyond traditional teaching methods. Comparing these interventions and their

effectiveness reveals which approaches are most beneficial for dyslexic children and which are the most applicable in school settings, including rhythm-based exercises, singing, percussion, body movement, auditory processing tasks, and the use of digital technologies.

Rhythm-based interventions have been conducted in four studies (n=4), aiming to improve reading abilities in dyslexic children. The study by Habib et al. (2016) found that rhythm-based exercises (drumming, clapping, and rhythmic games) significantly improved reading accuracy, syllable categorization, and phonological awareness. Flaunacco et al. (2015), in their longitudinal study, demonstrated that rhythm-based musical interventions (percussion, rhythm syllables, body movement with music) helped dyslexic children improve phonological processing and reading skills. Ahokas et al. (2024) explored the impact of Orff-based rhythm exercises, which emphasized (body) percussion, movement, and beat synchronization, leading to improved phonological awareness, attention, and reading skills. Zuk et al. (2018) demonstrated that implementing tapping and synchronization tasks improved auditory-visual memory, attention, and reading fluency. These studies suggest that rhythm-based stimulations, especially those incorporating movement and repetitive patterns, can effectively support dyslexic children's literacy development. Percussion instruments have been found to be particularly effective in improving auditory-visual memory, attention, and spelling in dyslexic children. Studies by Bouloukou et al. (2021) and Bouloukou (2022) demonstrated that rhythm-based interventions (percussion instruments, bouncing a ball while walking in rhythm, metronome sound identification) significantly enhanced cognitive abilities and improved academic performance. Percussion activities engage students musically involving the use of both brain hemispheres, which helps with processing sounds and improving memory. These interventions are designed according to the specific needs of dyslexic students, providing an individualized approach to learning.

Studies that *combined rhythm and melody stimulations* (n=6) have shown that a holistic approach is the most beneficial in improving literacy and cognitive processes in children with dyslexia. Christiner et al. (2022) explored the differences in singing, musical aptitude, and language processing between dyslexic and non-dyslexic individuals. Findings showed that dyslexic children exhibit auditory sensory integration deficits, but tasks combining musical ability and language, like singing and tone discrimination, can help children overcome auditory sensory integration deficits and improve language processing. Singing and tone discrimination target the auditory processing areas of the brain, enhancing their ability to decode written words. Di Paolo and Todino (2023) highlighted that melodic reading, which pairs words with melody, enhanced word recognition and fluency in reading. These exercises engaged both musical domains, fostering neuroplasticity and language processing. Literature reviews (Cancer & Antonietti, 2022; Di Paolo & Todino, 2023) emphasized

that integrated interventions combining music and rhythmic exercises alongside reading activities yield the most significant improvements in literacy. Di Paolo and Todino (2023) highlighted the use of music-based digital platforms that combine rhythm and reading exercises, which help students with sound-letter recognition and increase their engagement. These digital resources provide personalized learning experiences and immediate feedback, making them a valuable addition to classroom settings.

PRACTICAL APPLICATION

In order to integrate musical activities into classroom settings, it requires careful alignment with the curriculum outcomes and the unique needs of students with dyslexia. Through implementation of these activities, educators can enhance the academic success and wellbeing of each student, while acknowledging their cognitive, emotional, social and creative development. By integrating a combination of rhythm- and melody-based stimulations into the existing curriculum and lesson plans, schools can provide tailored support for children with dyslexia, and an engaging learning environment that contributes to their overall wellbeing. Practical implications include: (1) introducing short and structured music sessions (15-20 minutes daily) that include rhythm exercises and singing activities as a part of a regular primary school schedule; and (2) integrating music-based educational apps for personalized learning, with real-time feedback on rhythm and sound-letter associations. This holistic approach to learning promotes an inclusive educational experience, and enhances motivation and students' engagement, empowering all children to reach their maximum academic performance.

LIMITATIONS

Although this paper emphasizes specific benefits of musical stimulations for children dealing with dyslexia, there are several limitations that need to be addressed. Many of the reviewed studies involve a small sample size which limits the generalization of findings across different populations. The duration of interventions are predominantly focused on short-term effects, questioning the sustainability of the positive effects over extended periods. The primary focus of studies is on rhythm-based stimulations and auditory processing tasks, often overlooking the potential of including other valuable musical dimensions, such as melody, harmony, and improvisation. There is a challenge in drawing consistent interpretations and comparison of results because of the methodological variability, such as different assessment instruments for measuring phonological awareness and literacy skills in participants. Individual differences,

such as the severity of dyslexia among participants and their prior musical training, further limit the applicability of outcomes to a broader context. In order to address these challenges, future studies could focus more on conducting longitudinal research that examines the long-term effects of a broader range of musical stimulation (apart from rhythm) on a larger and diverse sample. Expanding the focus to include underexplored aspects of musical stimulation (harmony, melody, improvisation) while providing practical guidelines and professional training for educators, would be valuable in effective integration of musical stimulations and strategies for supporting children with dyslexia in an inclusive classroom.

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Povzetek

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Prispevek obravnava, kako glasbene stimulacije podpirajo otroke z disleksijo, zlasti pri izboljšanju branja, fonološkega zavedanja in kognitivnega razvoja. Primarni cilji so identificirati učinkovite glasbene strategije, oceniti njihov vpliv in zagotoviti vključitev otrok z disleksijo v inkluzivne učilnice. Novejše raziskave poudarjajo skupne živčne mehanizme in se osredotočajo na glasbene intervencije, ki temeljijo na ritmu in melodiji ter njeni kombinaciji. Usklajene so z ustvarjanjem inkluzivnih izobraževalnih praks in podporne individualiziranega učenja. Z vključevanjem glasbenih dejavnosti v učilnice lahko učitelji razrešujejo izzive, s katerimi se soočajo učenci z disleksijo. Posebne dejavnosti v obravnavanih raziskavah vključujejo stimulacije na osnovi ritma, kot so telesna tolkala, tapkanje, bobnanje, igranje tolkal, odbijanje žoge, ki izboljšujejo fonološko obdelavo in

delovni spomin. Stimulacije, ki temeljijo na melodijah pri petju in vajah za razlikovanje tonov, izboljšajo slušno obdelavo in razumevanje jezika. Kombinirani pristopi vključujejo ritem, melodijo, veččutne elemente, gibanje, vizualne pripomočke in interaktivne digitalne tehnologije, ki skupaj krepijo asociacije z zvoki in s črkami ter tekoče branje. Te intervencije so v skladu z Gardnerjevo teorijo več inteligenc. Spodbujajo individualizirano učenje in angažma učencev. Praktične strategije za integracijo zajemajo usklajevanje glasbenih dejavnosti z bralnimi cilji, vključevanje kratkih, strukturiranih sej v redni šolski urnik ter uporabo digitalnih orodij za prilagojeno učenje in povratne informacije v realnem času, ki združujejo veččutne elemente. Programi usposabljanja učiteljev so ključni za pridobitev potrebnih veščin za učinkovito izvajanje teh strategij. Omejitve so majhne velikosti vzorcev, kratko trajanje intervencij in metodološka variabilnost, ki predstavlja izziv pri posploševanju ugotovitev. Holistične glasbene stimulacije, ki združujejo ritem in melodijo, so lahko koristne za učenje in akademsko uspešnost, osebno rast ter splošno dobro počutje učencev z disleksijo.

HERIBERT SVETEL KOT LJUBITELJSKI
IN PROFESIONALNI GLASBENIK
*HERIBERT SVETEL AS AN AMATEUR
AND A PROFESSIONAL MUSICIAN*

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Doktorska disertacija obravnava družbene in kulturne okoliščine prve polovice 20. stoletja na Slovenskem, ki so vplivale na delovanje in vsestranski razvoj ljubiteljskih glasbenih društev. Posamezna društva, kot je ljubljansko delavsko Narodno železničarsko glasbeno društvo Sloga, so dosegla visoko raven tako na poustvarjalnem kot vzgojno-izobraževalnem področju ter prispevala pomemben delež k razvijanju ljubiteljske in profesionalne glasbene kulture. K takšnim premikom so največ prispevali vodilni akterji društev, ki so bili večinoma tudi glasbeni ljubitelji (zborovodje in/ali pedagogi) in so se, ob maloštevilnih profesionalnih glasbenikih, v društvih strokovno razvijali. Nemalokrat so presegli ljubiteljsko raven in postali profesionalni glasbeniki. V ospredju disertacije je raziskovanje poustvarjalnega, ustvarjalnega, pedagoškega in uredniškega delovanja Heriberta Svetela (1895–1962) kot vodje ljubljanske Sloge in opernega dirigenta Slovenskega narodnega gledališča v Mariboru. Disertacija osvetljuje družbeno-politične okoliščine in predvsem kulturne dejavnosti, v katerih je Svetel deloval, njegovo izobrazbeno in poklicno pot ter obširno glasbeno dejavnost. Kot ljubiteljski glasbenik je svoje delo začel kot zborovodja v okviru društev Slavec in Sloga, pri čemer je pomembno segel tudi na področje glasbene pedagogike ter nadaljeval kot skladatelj in dirigent v Slovenskem narodnem gledališču Maribor, kar ga je izoblikovalo v profesionalnega glasbenika. Vzporedno so raziskana in sistematično predstavljena temeljna dejstva o obsegu, vrsti ter značilnostih njegovega delovanja na področju operne poustvarjalnosti in skladateljskega opusa.

Ključne besede: pevska društva, glasbeno ljubiteljstvo, Heribert Svetel, Narodno železničarsko glasbeno društvo Sloga, pedagog, dirigent, Slovensko narodno gledališče Maribor, skladatelj

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Public defence: 15th November 2024

This doctoral thesis, entitled *Heribert Svetel as an Amateur and a Professional Musician*, delves into the social and cultural milieu of the first half of the twentieth century in

Slovenia, which influenced the operations and all-round development of amateur musical societies. Individual societies, such as the Ljubljana National Railway Music Society Sloga, attained a high standard both in performance and educational aspects, playing a pivotal role in fostering both amateur and professional musical culture. These advancements were largely propelled by key figures within the aforementioned societies, who were predominantly music enthusiasts (choirmasters and/or educators) that honed their skills within the societies alongside a handful of professional musicians. Frequently, they surpassed the amateur realm and transitioned into professional musicians. The central focus of this thesis thus lies in exploring the performance, creative, educational, and editorial activities of Heribert Svetel (1895–1962) as the leader of Ljubljana's Sloga and the operatic conductor at the Slovenian National Theatre in Maribor. This thesis sheds light on the sociopolitical context and, notably, the cultural endeavours in which Svetel was immersed, tracing his educational and professional trajectory alongside his extensive musical engagements. Starting out as an amateur musician, he began as a choirmaster within the societies Slavec and Sloga, where he made significant contributions to music education. He then progressed as a composer and conductor at the Slovenian National Theatre in Maribor, ultimately shaping into a seasoned professional musician. At the same time, this thesis meticulously examines and presents foundational facts about the extent, nature, and characteristics of his work within the specters of operatic performance and compositional output.

Keywords: Choral societies, music amateurism, Heribert Svetel, National Railway Music Society Sloga, educator, conductor, Slovenian National Theatre Maribor, composer

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GLASBENA SAMOPODOBA UČENCEV V GLASBENI ŠOLI IN VLOGA UČITELJA PRI NJENEM OBLIKOVANJU

*MUSICAL SELF-CONCEPT OF MUSIC SCHOOL STUDENTS AND THE ROLE
OF A TEACHER IN SHAPING IT*

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Doktorska disertacija *Glasbena samopodoba učencev v glasbeni šoli in vloga učitelja pri njenem oblikovanju* obravnava vidik kultiviranja glasbene identitete v procesih glasbenega izobraževanja. Teoretski temelj raziskave smo naslonili na psihološki konstrukt glasbene samopodobe, ki predstavlja osnovni mehanizem konstruiranja glasbene identitete z razvojnimi vrhom v mladostništvu. Naš namen je bil preučiti oblikovanje glasbene samopodobe učencev glasbene šole v zaključnih razredih. V kontekstu dejavnikov, ki na to vplivajo, smo raziskovali tudi glasbeno identiteto učiteljev. Izvedli smo kvantitativno raziskavo glasbene samopodobe učencev, medtem ko smo glasbeno identiteto učiteljev preučili s pomočjo utemeljene teorije. Zadnja raziskovalna faza je obsegala akcijsko raziskovanje, cilj katerega je bil oblikovati učenje instrumenta po zasnovi *Hargreavesovega modela potencialnih učnih izidov v glasbenem izobraževanju*.

Rezultati raziskave so pokazali, da glasbeno samopodobo učencev značilno oblikujejo komponente razpoloženja, sposobnosti/ambicij in komuniciranja. Razlike v glasbeni samopodobi glede na spol, glasbene preference in učno uspešnost se pri učencih niso odrazile pri vseh komponentah. Ugotovili smo pozitivno povezanost glasbene samopodobe z vključevanjem (ne)(in)formalnih načinov poučevanja in negativno povezanost s stopnjo učenčeve izvajalske anksioznosti.

Učitelj instrumenta/petja se je v raziskavi potrdil kot ključni socialni deležnik pri oblikovanju glasbene samopodobe. Skozi refleksijo konstruiranja lastne identitete se tudi on sam – najbolj identificiran z vlogama izvajalca in pedagoga – doživlja kot pomemben sooblikovalec glasbene samopodobe svojega učenca.

Disertacija v slovensko glasbenoizobraževalno okolje prispeva spoznanja o glasbeni samopodobi učencev in njeni povezanosti z glasbeno identiteto učiteljev. Prikazani učinki poučevanja v *Hargreavesovem modelu potencialnih učnih izidov glasbenega izobraževanja* lahko pomagajo pri vzgoji nove generacije učencev instrumenta/petja, ki se bo oddaljila od tradicionalnega modela mojster – vajenec, medtem ko bo vlogo virtuozu decentralizirala na podlagi improvizacije, petja, plesa, komponiranja, orkestriranja in povezovanja z drugimi vejami umetnosti. Globalen uvid raziskave pri tem govori v prid generativne-

mu učitelju, ki že uveljavlja tako diferencialno kot tudi konvergentno glasbenopedagoško delovanje za poučevanje in vzgojo tako glasbenih profesionalcev kot tudi ljubiteljev. *Ključne besede:* glasbena samopodoba/identiteta, učenec, učitelj instrumenta/petja, glasbena šola.

Mentor: Assoc. Prof. Dr. Katarina Habe

Public defence: 13th December 2024

The doctoral dissertation *Musical self-concept of music school students and the role of a teacher in shaping it* examines the aspect of cultivating musical identity in music education processes. The theoretical foundations of the research are based on the psychological construct of musical self-concept (hereinafter MSC), which represents the fundamental mechanism of constructing musical identity, with a developmental peak in adolescence. Our aim was to examine the formation of MSC in students of music schools in their final years. In the context of factors influencing this, we also explored the musical identity of teachers. We conducted a quantitative study of the MSC of students while examining the musical identity of teachers with the support of grounded theory. The final research phase involved action research, aiming to shape learning of instruments, based on *Hargreaves' model of potential learning outcomes in music education*.

The results of the research showed that students' MSC is typically shaped by the components of mood, abilities/ambitions, and communication. Differences in MSC according to gender, musical preferences, and academic achievement were not reflected in all components among students. We found a positive correlation of MSC with the inclusion of (non)(in)formal teaching methods and a negative correlation with the students' performance anxiety level. The instrument/vocal teacher was confirmed in the research as a key social actor in shaping the MSC. Through the reflection of the construction of his own identity, he himself – most identified with the roles of performer and pedagogue – experiences himself as an important co-shaper of his student's MSC.

The dissertation contributes insights into the MSC of students and its connection with the musical identity of teachers within the Slovenian music education environment. The demonstrated effects of teaching in *Hargreaves' model of potential learning outcomes in music education* can aid in educating a new generation of instrument/vocal students who are moving away from the traditional master/apprentice model, decentralizing the role of the virtuoso based on improvisation, singing, dancing, composing, orchestrating, and connecting with other branches of art. The global perspective of the research speaks in favour of the generative teacher, who already practices both differentially and convergent music pedagogy for teaching and educating both music professionals and amateurs.

Keywords: musical self-concept/identity, student, instrumental/vocal teacher, music school.

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